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illions of children watch cartoons on billions of television sets all over the world every day.

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Global animation revenues have rocketed from barely \$8 billion in the mid-90s to more than \$80 billion in 2006! And there is no end in sight to this stunning growth pattern. How is this possible? Why is it certain? Consider this one simple fact:

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After several years of extensive research, business entrepreneur Howard Miller and longtime venture capital manager and financial consultant Ira Warren established ANIMATION DEVELOPMENT COMPANY LLC and placed it squarely on the global cartoon map. The

combination of high-quality early-stage cartoon concepts backed by the power of venture capital dollars, along with experienced and talented animation producers allows the company to develop professional trailers and show-bibles that can be pitched to the networks

and studios for their upcoming seasons. The company has already acquired media rights to a number of early-stage projects that have terrific market potential. The first of these is Action Dad, an exciting boys action animated series best described as: FIGHTING CRIME AND GETTING THE KIDS TO SCHOOL ON TIME.

Billions in Dollars

Another of the company's initial projects already underway, MidKnight, premiered as a first-edition comic book in July of 2007, while simultaneously being developed by ADC for potential sale as an animated television series. MidKnight was conceived and drawn by husband-and-wife team Tom Hodges and Terry Fontana-Hodges, whose credits include work with Lucasfilm and DC Comics, The story lines center around a seemingly ordinary couple who hold day jobs, but at night emerge as colorful caped superheroes set to do battle with assorted bad guys and protect the city of Philly from evildoers. Think of it as Batman finding the girl of his dreams and telling Robin to hit the road!

Yet another hot project is Apex, Larry Huber's project based on a hilarious "behind-the-scenes" look at the cartoon world. Also coming up is **Backfire For Hire**, with some of the most amusing (if somewhat strange) characters yet to be seen on television. Beyond that, ADC is searching out still more early-stage

concepts that to add to its ever-growing stable of projects that will appeal to the networks and find their way onto the screen.

Production is under the direction of Konnie Kwak, President and CEO of Toonzone Studios, which is serving as ADC's co-producing partner. Konnie came to Toonzone from Korean animation house Yeson, where she was Production Executive for that studio's series (Dilbert, Sammy, Ed Edd n Eddy, Fairly Odd Parents, Family Guy and Oh Yeah! Cartoon Season 2).



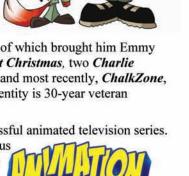
Working right alongside her is five-time Emmy nominee Larry Huber, whose 33 years in the business have seen him involved in more than two dozen shows, starting as a writer and animator and becoming one of the industry's most successful producers. Over the years, Larry worked with such industry greats as William Hanna and Joseph Barbera, and his long list of credits include A Flintstones

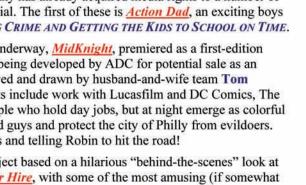
Family Christmas, Dexter's Laboratory, Cow and Chicken (all of which brought him Emmy nominations), Punky Brewster, The Cabbage Patch Kids First Christmas, two Charlie Brown TV specials, Superman, Kitchen Casanova, Mister T, and most recently, ChalkZone, among many others. Also aboard this emerging entertainment entity is 30-year veteran Hollywood writer and script consultant David Petersen.

Il of the company's projects are designed to accomplish a single goal: to be developed into successful animated television series. To ensure its long-term profitability, ADC will license the television and other rights to the various

properties it has so carefully selected, invested in and brought to full development. With DVDs, video games, toys and other merchandising possibilities bolstering the substantial income from television, ADC will be able to generate *multiple streams of revenue*, not just domestically but internationally, That provides ADC with a global market, one constantly growing and demanding more product. The children's animated entertainment market is one of the world's great renewable resources.

Most investments tout preservation of capital and modest growth. How boring. The wide world of animation offers far more opportunity and far better returns. Tapping into this remarkable market can yield high-multiple returns for the smart investor, turning millions in venture capital into billions in profits.





2005

2003

2002

2000







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Fred Seibert's Frederator Films tries a fresh approach to 2-D animated features by catering to fans of specific content genres • Our biannual RadarScreen roundup delivers the latest news on kids movies in the Hollywood pipeline



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Our cover this month features an image from Disney/Pixar Cars, a hot license for

editorial



Gaming for the greater kid good

had a very weird experience en route to E3 in Los Angeles, and I wanted to share it with you. I was going through the motions at the airport, and I ended up dealing with a US customs agent who must have been having a bad day. He ignored my pleasant "Good morning," stared at me for a very uncomfortable 20 seconds, and then asked me why I was going to L.A. When I told him I was attending a video game industry media event called E3, he proceeded to rake me over the coals for aiding and abetting what he felt was the sole culprit behind the childhood obesity epidemic.

Without pushing back too hard (I didn't want to miss my flight...and I've heard the same rumors you have about retaliatory anal cavity searches), I tried my best to argue that there are other factors contributing to this health issue besides video games, citing diet, lack of exercise and poor parenting as just a few.

I got out of there eventually, but I was shaken by the experience, and kept coming back to it in my mind that day. Did he have a point? Was I playing a role (albeit a small one) by writing about the video game industry? And is that industry, as the customs guy suggested, completely ignoring its responsibility to promote a healthier lifestyle to its kid consumers? I didn't think so, but there was a kernel of doubt that wouldn't go away...until I attended the Nintendo press conference and listened to the company's plans to support the Wii console this year and further enhance the physical gameplay the system is built around.

What a breath of fresh air! Here's a company that has managed to revolutionize the gaming experience and neutralize its toughest public criticism in one fell swoop—and it's paying off big-time. According to NPD data from May 2007, 2.8 million units of the Wii had sold through in the US since its November 2006 launch, compared to 1.4 million of Sony's PS3 (which rolled out the same month). And JupiterResearch thinks the Wii might have a shot at beating out Xbox 360 for top console by 2012, if Nintendo can deliver more high-quality first-party titles, shore up third-party publisher support for hot games, and maintain a price advantage.

In terms of galvanizing players to get off the couch, Nintendo is launching three peripherals to give families new ways to control the game action with their movements. The one with the greatest kid appeal is Wii Fit, a wireless foot board—picture a low Reebok Step, but with the styling of an iPod—that measures a user's balance and control while they do things like leg thrusts and hip circles. It also takes a BMI measurement before each session so kids can track their fitness improvements. When it hits the US market in early 2008, Wii Fit will come with games based around activities like heading soccer balls, hulahooping and ski-jumping. But it's easy to imagine the tech being applied to well-known licenses such as Tony Hawk's skateboarding franchise, for example.

What I like most about Nintendo's success story is that it clearly illustrates how it's completely possible to make money *and* healthy, beneficial entertainment options for kids at the same time. All it takes is corporate commitment and a good idea to get there.

—joce



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elcome to KidScreen's new community page that connects us to you and keeps you up-to-date on what's happening at KidScreen.

ON THE INDUSTRY TRAIL...

Towards the end of the summer, look for the KidScreen team at Le Rendez-Vous French Screenings in Biarritz, Parthenon's 5th anniversary party in London (congrats Carl Hall!) and Cartoon Forum in Girona, Spain

If you'll be at any of these events and would like to hook up, give us a buzz and we'll set aside some time to get together.

LICENSING SHOW 2007

KidScreen was out in full force this past June at the annual licensing mega-event. Networking was at the top of the menu, and we caught up with many of you at shindigs like Decode Entertainment's rooftop cocktail for Franny's Feet and Chorion's licensee summit for The Mr. Men Show





SHOWCOMOTION





Earlier in July, Diane checked out the scene at Showcomotion in Sheffield, where the campaign to save kids TV in the wake of the junk food ad ban was alive and kicking. Also sparking debate was the ongoing "difference of opinion" between the public and private broadcasting sector over investment in UK original production.



E3 MEDIA & BUSINESS SUMMIT

Jocelyn took in the scene in sunny Santa Monica for E3, which is now an invitation-only event for video game industry execs and the press. This repositioning keeps the focus squarely on business, and it yielded

a highly productive event this year, without losing any of the palpable excitement that E3 is famous for.



KidScreen is working with its partners at Reed Midem again to put together an "Improve Your Pitch" session that will kick off MIPCOM Jr. Designed to help improve your chances of getting a greenlight, this hands-on workshop pairs producers with experienced industry coaches, who will help you fine-tune your pitch materials and improve your delivery.

KIDSCREEN SUMMIT 2008

Plans for the next Kidscreen Summit are getting underway, and you'll want to watch this space for details about the exciting new features we're working on. This mustattend kids biz event takes place at the Hilton New York from February 12 to 14, 2008, and don't forget to visit www.kidscreensummit.com

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SEPTEMBER

- ► Features: Cartoon Forum sneak-peek, Care Bears property retrospective, "Working the Market" MIPCOM Jr. report, **Brand Licensing report**
- ▶ Bonus Distribution at MIPCOM Jr, Cartoon Forum, LA RoadShow, Ottawa International **Animation Festival, Brand Licensing**

OCTOBER

- ► Features: Fall-TV report, MIPCOM report (including a feature on digital rights management), Cool New Shows, Meet the Seller profiles
- Bonus Distribution at MIPCOM. **Fall Toy Preview**

NOVEMBER/DECEMBER

► Features: Taking the Torch—*KidScreen* IDs the industry's mavens-in-the-making

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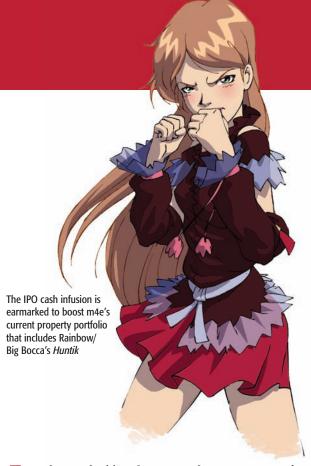
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M4e GOES PUBLIC TO FUEL EXPANSION

by lana castleman

ooking to build on four years of impressive growth since its 2003 launch, Munich, Germany-based entertainment and licensing company m4e made an IPO on the Frankfurt Stock Exchange on July 19. And according to CEO Hans Ulrich Stoef, the bulk of the US\$7.2 million raised in the first round is earmarked for kids entertainment acquisitions and co-productions.

While m4e, which marked a profit of US\$2.1 million in 2006, divides its efforts between entertainment (including

dising), sports and brand licensing, Stoef's plan calls for an aggressive expansion on the kids property front. He's aiming to invest in one co-production and make two acquisitions via presales before the year's out to bolster a portfolio that includes German-speaking territory rights to Nerd Corps' *Storm Hawks* and upcoming boys actioner *Huntik* from Rainbow/Big Bocca, as well as third-party agency work for Marvel and Nelvana.

For 2008, m4e intends to get involved in a minimum of two co-productions and snap up rights to two or three new kids properties. As for what's on the shopping list, Stoef is look-

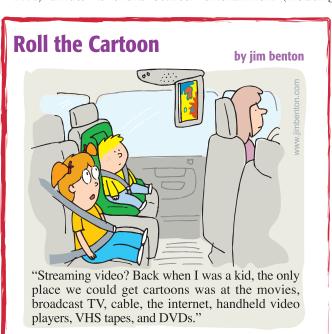
content distribution and third-party licensing and merchan-

For 2008, m4e intends to get involved in a minimum of two co-productions and snap up rights to two or three new kids properties. As for what's on the shopping list, Stoef is looking for more boys action fare and also for an adventure-driven girls property. The company will chip in as much as 40% on a co-pro, and Stoef stresses 100% financing is not part of m4e's current or future business model. "Not many companies have complete international distribution," he says. "We like to rely on our co-pro partners' strengths in their own markets."

That said, m4e is looking to get involved during the development stage of the properties in which it invests. "We try to help our partners make [the series] merchandisable in all markets," says Stoef.

Broadening the company's territory coverage is also part of the grand scheme. Stoef says m4e is planning to make inroads into the European licensing market beyond Germany, focusing in particular on Italy, Spain, France and the UK. To that end, he anticipates establishing m4e executives on the ground in France and the UK within the next 12 to 16 months.

As for its existing properties, Stoef says m4e's next big pushes will involve establishing Storm Hawks and Huntik in the German market. Both series have landed spots on RTL 2, and licensing and merchandising efforts should start picking up steam in spring 2008. N



Kids are now spoiled for choice: DaimlerChrysler and Sirius have teamed up to outfit the automaker's new minivan with streaming TV toons (page 24).



France 3 to harvest multi-platform properties

by lana castleman

long with relaunching the website for its flagship kids brand Toowam in mid-July, France 3 has begun fine-tuning its programming strategy to embrace the global media, cross-platform future. Moving forward, the net will be spending more of its annual US\$23.2-million animation commissioning budget on properties designed to work on both TV and new media outlets.

The revamped Toowam.fr portal features web 2.0 bells and whistles such as gaming, social networking and streaming video, but France 3 director of children's programming Julien Borde says the big change is that the site is now being comanaged by the channel's digital division and programming department. In short, its content will be as carefully scheduled as the broadcast lineup, and the site will serve to preview new TV series, launch original content and play into on-air programming stunts.

France 3's first multi-platform commission is *Wakfu*, a 52 x 22-minute series developed from a French MMOG called *Dorfus*. The web game has so far attracted

more than five million plays and 250,000 subscribers. Obviously, Borde is looking to migrate some of those fans to the channel to watch the show, and to the website to play a Wakfu game that's in the works. Interestingly, Borde says what attracted him to the original game was that it was less commercial and more artistic than others he'd been checking out, and he plans to keep mining the territory. His goal is to put two MMOGinspired series into production every two years.

Of course, like every other broadcaster that has braved the new media realm, France 3 is looking to acquire more rights to support its cross-platform ambitions. VOD rights are a top priority for Borde right now because he expects kids will take full advantage of the site's new video capabilities to catch up on shows they missed on-air, and he's negotiating on a case-by-case basis for the time being.



MMOG-inspired *Wakfu* is in production, and F3 plans to tap the online territory for two series every two years

RED TAPE WATCH

Obesity task force waits out food companies' promises

Postponed to incorporate new practices that members of the Children's Food and Beverage Advertising Initiative unveiled last month, the FCC's report on media and childhood obesity will now be released in September. The CFBAI is a voluntary, self-regulatory program implemented by 10 major food companies to overhaul how they market to kids.

New York state cracks down on violent vidgames

Proposed state legislation in New York is calling for a ban of violent video games sales to anyone under 17, which could go into effect this summer. The restriction would ban selling or renting to kids any games that depict depraved violence or indecent images deemed harmful to minors. The legislation also calls for an advisory council on interactive media and youth violence to review the Entertainment Software Rating Board's rating system.

Malaysia next up to ban food ads on kids TV

The Malaysian government is planning to ban fast-food commercials during kids TV programming. Fast-food restaurants will also be required to label the cholesterol, fat and sugar content of their products. The country's health minister, Chua Soi Lek, said in a statement that the ban aims to reduce obesity-related health problems such as heart disease, diabetes and hypertension. Chua adds that it will be implemented slowly, with "reasonable time" given for companies to honor existing advertising contracts.





The sky's a stage

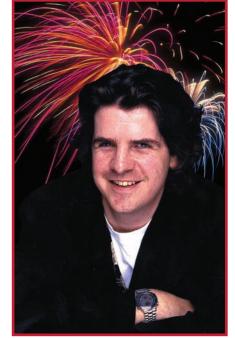
Angus Fletcher: Pyrotechnician extraordinaire

by jocelyn christie

nyone who's spent time with Snow River Media founder and Digital Outlook Studios exec producer Angus Fletcher knows the man has a keen instinct for creating dramatic wonder, and it certainly shines in his work. A long-time producer of The Muppets during his tenure at The Jim Henson Company, Fletcher has more recently given birth to Five Minutes More, a co-pro with Australia's Buster Dandy Productions that is one of ABC Kids' strongest preschool performers. But he channels his love of the theatrical into more than just hit shows, and some may argue that his hobby has more big-bang potential than his day job.

A fully licensed and in-demand pyrotechnician, Fletcher is addicted to the thrill of putting on fireworks displays, and has been practicing his craft for the last 20 years. Fireworks have always been a big deal for Fletcher, whose birthday at the end of October tends to coincide with England's Guy Fawkes cel-

ebrations, which yield some of the biggest and best displays in the world. He even considered pyrotechnics as a career—and



then 45 seconds later, realized that "the world is full of people who love blowing things up," making for limited employment opportunities.

Although he used to travel far and wide across Europe on commissions, these days Fletcher orchestrates four or five shows a year in and around the UK, most often hooking up with charity events and doing favors for friends of friends. His shows are very elaborate and usually involve fire, smoke, water features and music. The expensive ones can cost as much as US\$25,000 to put on and may take two to three days to plan out. "Fireworks on their own are a busman's holiday (Editor's translation: Been there, done that)," says Fletcher. "For me, it's more about putting on theater with explosives."

His favorite show of all time was a millennium display he did at Alnwick Castle in Northumberland, where War-

ner Bros. shoots all the Hogwarts School scenes for its Harry Potter movies. The high-profile event attracted a crowd of about 15,000 and was filmed by the BBC. And his strangest gig? A funeral for a very well-known British actor, who loved fireworks and wanted his ashes scattered that way. Imagine trying to guesstimate how much ash to load into a shell to ensure it gets airborne enough to not rain down on a crowd of mourners. Kind of like that golden idol scene in *Indiana Jones and the Raiders of the Lost Ark*, but with a dark twist.

Fletcher likens the behind-the-scenes staging area of a fireworks show to a military battle. "It's the nearest you'll get to a war experience, short of joining the army," he says. "It's loud, smoky, you can't see, and people are yelling to each other on walkie-talkies. It's an intense experience."

Although he uses showy fireworks like fountains (also called gerbs), waterfalls and shells (the ones that fill the sky with cascading balls of light) often, Fletcher's big crowd-pleasers are a lot more subtle. When the site permits it, he likes to position strobing flares between trees because it looks very ethereal. And another favorite trick is to dot a hillside with tin cans full of petrol. "When you light them, it looks like the entire hillside is covered in fairy lights, like something out of medieval times."

So far, Fletcher's hobby hasn't crossed over into his career as a producer of kids programming, but if an opportunity ever presented itself, I'm sure he'd be ready to hit the trenches. **S**





Wish Films makes TV dream come true for picturebook scribe Mick Inkpen's prize pig

Since breaking out of the Entertainment Rights machine and re-establishing their indie status under the Wish Films moniker 18 months ago, UK producers Will Brenton and Iain Lauchlan have been busily lining their pipeline with preschool projects. And with a CBBC commission secured, it looks like the first to get off the ground will be *Wibbly Pig*, a charming 2-D animated show for the two to four set based on a picture book series penned by UK children's author Mick Inkpen.

The pig-starring literary franchise boasts 10 titles from publisher Hodder Children's Books and has moved roughly two million copies in its home territory. This isn't the first time Inkpen's work has been optioned for screen adaptation. In fact, HIT Entertainment continues to benefit from its decision to send *Kipper* into production in the late '90s. Given the scribe's notoriety in Brit entertainment circles, Brenton was quite surprised to find that the rights to *Wibbly* hadn't been snapped up. "We had a couple of good-chance meetings, and were lucky with our timing," he says.

Wish plans to stick quite closely to the style and narrative nature of the books, which trigger a lot of interaction by virtue of the fact that Wibbly poses questions directly to his pint-sized readers. Series episodes will feature an off-camera child's voice talking to Wibbly, who will answer facing the camera head-on so kids at home feel he's chatting with them. Although Inkpen tackled some of the scripts for Kipper himself, Brenton and Lauchlan will manage that part of Wibbly's

development, once they've agreed on a general approach with the author.

In terms of format, Wish is working on a 9.5-minute episode length for the Beeb, as well as shooting 30-second interstitials designed to bulk the core stories up to the 10-minute international standard. The Borehamwood, England-based studio's plan is to churn out 52 of these ep-plus-short packages by spring 2009 for between US\$5.5 million and US\$6 million.

Stories will be split into three camps, the bulk of which will infuse domestic routines that every preschooler can relate to, such as getting dressed or having a bath, with plenty of clowning-around humor (i.e. Wibbly becomes tangled up in his clothes, or loses his bath toys in the suds). The lineup will be rounded out with between 10 and 13 eps that focus on Wibbly's dreams and imagined adventures, and 10 that center around his porcine friends.

To make sure the project stays on track creatively through development and production, Wish is hoping to bring on just one co-pro partner and then shore up the financing with presales. Brenton says his team is talking to companies in Canada, Spain, Hong Kong, Malaysia and Wales to find this essential partner, which he expects will shoulder the animation work. "We see ourselves as a boutique production company," says Brenton, "so one of the challenges we've got is to raise financing without giving everything away. We don't want to become a service provider for everybody else's long-term potential gain." \structure{\mathbb{N}}



Parthenon Kids launches TLC distribution biz

by jocelyn christie

the surface of things, non-fiction and children's programming don't seem to have that much in common. But from a business point of view, there are a lot of synergies involved in serving these two disparate markets, and Parthenon Entertainment is gearing up to do just that. The five-year-old producer and distributor, best known for its documentary work, is officially launching a new children's division at MIPCOM Jr. on the backs of three proprietary series in various stages of development. But the broader plan is to bolster the Parthenon Kids portfolio by investing in third-party projects in need of a financing top-up.

"We're trying to be a distributor/financier that offers that bespoke service, but with lots of TLC," says Parthenon Entertainment MD Carl Hall, whose formative years in the entertainment biz were spent at HIT, where he managed production under Peter Orton. "People want to know that their projects are going to be looked after, that they're not just going to be left on the shelf with everything else. We aren't big enough yet to leave anything on a shelf."

Parthenon Kids is prepared to kick in that crucial last 20% on its production investments, in a sense replacing the increasingly rare UK presale. The unit will provide its distribution services in return, and partners who want to can also avail themselves of the company's merchandise expertise. As exclusive distributor of the S4C International library, Parthenon is working with Ian Downes' agency Start Licensing to manage the consumer products program for Hana's Helpline, a 26 x 10-minute stop-motion series for preschoolers produced by Calon for S4C, Five and ZDF. Licensees on-board so far include Golden Bear (toys), Random House Children's Books, 2Entertain (home entertainment) and, most recently, Redan Publishing (comic magazines).

Hall and his team—which is rounded out by ITEL alum Peter Pas as commercial director, former Tell-Tale Productions exec Karina Stanford-Smith as head of children's production and Anna-Lisa Jenaar as head of children's programming at S4C International—are currently scoping the international market for projects with broad appeal that can live in between TV seasons on the web so as to maintain their connection with the audience. "I think we're

they compete each week for the "Ride Star" title. To make the program richer, the production team is also weaving in factual interstitials on subjects like the history of riding and how horses are used around the world. The 10 x 30-minute show is in production and



looking for one or two big locomotives, and then on the back of that, we'll need some volume to fill out some of the smaller broadcasters' requirements," says Hall.

In terms of its own stuff, Parthenon Kids is farthest along on *Ed and Eppa in the Wild*, a mixed-media series for four- to seven-year-olds that combines animation, HD wildlife footage mined from Parthenon's rich natural history library, and a pair of animated alien hosts. The 52 x seven-minute show is half-way through production, and the PK team is looking for presales.

S4C has commissioned season one of *Ridestar*, a live-action reality series for girls seven to 10 that Hall describes as an *X-Factor* for the horseback riding set. A group of novice riders learn about equestrian disciplines including showjumping and the three-day event from professional instructors, and then

will be delivered in Welsh to S4C by January 2008, and then Parthenon Kids plans to rebuild the elements into an international format and look for production partners abroad to sell it to broadcasters in their regions.

Branching out from its live-action comfort zone, the division is also developing an all-animated project called *Kat and C.A.T.* to pitch at Cartoon Forum next month. The 52 x seven-minute 2-D toon is about a handy young girl who makes her own toys out of whatever's lying around. Her best invention by far is a mechanical cat that opens up a portal to another world. Nickelodeon UK is sponsoring the Forum pitch, and Hall would like to bring on a French co-pro partner to get the show off the ground.

Besides creating opportunities for introducing Parthenon's doc footage to a new audience à la *Ridestar* and *Ed and Eppa*,





Program	Broadcaster	Style/Format	Demo	Producer/Distributor
Angus & Cheryl	Nickelodeon International (Belgium, France, Holland, Italy, Latin America, Luxembourg, Portugal, Scandinavia, Spain & Switzerland) Radio-Canada	CGI/104 x 1.5 minutes	kids & family	BRB Internacional, Screen 21, Televisio de Catalunya, Tuba Entertainment/BRB
Animalia	CBC (Canada)	CGI/20 x 26 minutes	six to nine	PorchLight Entertainment
Best Ed	ABC Kids (Australia)	2-D/52 x 11 minutes	eight to 12	9 Story Entertainment
Carl ² (season 4)	Teletoon (Canada)	2-D/13 x half hours	tweens	Portfolio Entertainment
Franny's Feet (season 2)	Disney Channel Germany Cartoon Network Korea Cartoon Network Taiwan (renewal) MBC3 (Middle East, renewal) TVP1 (Poland)	2-D/78 x 11 minutes 2-D/39 x 11 minutes	preschool	Decode Entertainment
Galactik Football (season 2)	Jetix Europe	2-D/26 x half hours	eight to 12	Alphanim
Grossology	Jetix (UK)/BVI (Latin America) Nick (Germany, Holland & Benelux) Mediaset (Italy) Luk Entertainment (Spain & Portugal) RTE (Ireland) ABC Kids (Australia) TV3 (New Zealand) Mediacorp TV12 (Singapore) Mnet (South Africa)	2-D/26 x half hours	six to 11	Nelvana
The Latest Buzz (season 1) Naturally Sadie (season 3) Urban Vermin	VOOM HD Networks (US)	LA/13 x 22 minutes LA/13 x 22 minutes CGI/26 x 22 minutes	tweens eight to 12 six to 12	Decode Entertainment
Naughty Naughty Pets	NHK (Japan)	mixed-media/26 x three minutes	preschool	Decode Entertainment
Planet Groove Featuring the Star Girls	Nicktoons Network (US)	2-D/13 x two minutes	six to 12	Copernicus Studios/Big Tent Entertainment
Pretty Cure (seasons 1 & 2)	Jetix Spain Cuatro (Spain) Clan TVE (Spain)	2-D/98 x half hours	girls six to 11	Toei Animation/Elastic Rights
Shaun the Sheep	Disney Channel (US)	stop-motion/40 x seven minutes	five to 10	Aardman Animations
Toot & Puddle	Noggin (US)	2-D/52 x 11 minutes	preschool	National Geographic Kids Entertainment, Mercury Filmworks
Z-Squad	Cartoon Network Korea CHAMP (Korea)	CGI/26 x 22 minutes	girls six to 11	Enemes

Hall feels kids entertainment is a natural extension for the non-fiction specialist because of the two genres' intrinsic similarities. "They're both non-political genres in which quality counts, they have similar funding models and sell everywhere because all the major broadcasters around the world have dedicated slots for them." He adds that in some smaller international territories, buying duties for docs and kids are handled by the same person, and Parthenon already has relationships with these execs by virtue of its doc business.

As it gets busier on the kids side over the next year, Hall anticipates hiring a salesperson to broker deals in some of the major international regions, and he may eventually look at setting up a licensing exec in-house.



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by lana castleman

New service hub TTB Marketplace is aiming to widen licensors' retail reach online

iven how long the retail industry has been in risk-averse mode now, it's surprising that someone in the North American licensing industry hasn't yet written "Ode to Shrinking Shelf Space" or "I Got the Big Box Blues." Securing bricks-and-mortar retail distribution is definitely still the number-one hurdle for licensors and licensees of all shapes and sizes. But online upstart Ty's Toy

Box is trying its best to improve the optics of its electronic alternative with a new e-tail hub called TTB Marketplace. Through a hook-up with drop-ship software service CommerceHub, TTBM offers Ty's licensor partners a wider retail reach and better product development capabilities.

Ty's assortment of licensed goods has grown dramatically in the two years since it rolled out with six dedicated storefronts. Now featuring products related to roughly 80 licenses, the e-tailer is fast becoming a go-to source for kids and parents looking for SKUs based on properties that might not crack the six or so spots big-box retailers have open in any given season.

But membership in CommerceHub could kick things up a few notches by unlocking new distribution opportunities with the service's 30 member retailers (which include Sears, Kohl's and Costco) and connecting Ty's partners with the 3,000-plus manufacturers in the network. Essentially, the drop-ship service lets its retail members feature any of the products manufactured by registered suppliers without having to take physical custody of the goods or pay for the inventory up front. Orders placed online are transmitted directly to

the suppliers' warehouses, and the goods are then shipped straight to the consumers. The system, says CommerceHub COO Michael Nelsen, eliminates inventory risk for the retailer. His company charges roughly US\$1 per transaction, which is paid by either the retailer or supplier, depending on how they want to arrange the deal to cover the cost.

"By putting enough connections together, we can present these brands the way they should be—by brand, not by product category," says Ty's Toy Box CEO Ty Simpson. In practice, what that means is Ty's will be pitching its all-in-one licensed boutique concept to other e-tailers, setting up shops featuring every conceivable Wiggles product on kohls.com, for example. Again, it's a win-win for the retailers; they'll be able to offer more products, take zero risk financially, and get a read on whether or not a license might work at their bricks-and-mortar locations.

As for Ty's retail operations, membership in CommerceHub lets the company offer even more product SKUs and bolster categories that have traditionally been under-stocked, such as DVDs. More importantly, the money Ty's saves on investing in inventory will be plowed into developing product and retail programs for lesser-known licenses, much as it did with Cookie Jar's The Doodlebops in 2006. VP of business development George Stolpe says Ty's plans to delve further into producing first-run soft goods (i.e. t-shirts and accessories) for IPs with fanbases clamoring for product that isn't yet available. And right now, the sky's the limit for the e-tailer. "If you have a property with consumer demand," says Simpson, "bring it to us."

TTB Marketplace is also open to lending out its expertise in building licensed online boutiques—including website design, marketing, gathering consumer data and order fulfillment—to licensors wanting to chart their own e-tailing strategy. Stolpe says the fee structure will vary according to services rendered.



United Media courts girls with Raggedy Ann and Fancy Nancy

by emily claire afan

oming out of Licensing Show last month, United Media has its sights set on making inroads into the girls market with two new programs.

To start with, 92-year-old Raggedy Ann is getting something of a makeover. While the company will continue supporting and building its program based around the classic-look ragdoll, Raggedy Ann & Me is a new interpretation of the property that's aiming to appeal to the three- to six-year-old daughters and granddaughters of Ann's original fans.

A contemporary style guide serves as the backbone of the revamp and features a pigtailed Raggedy Ann with a younger look and softer features, emphasizing the values of imagination, love and friendship. Simon & Schuster has already signed on to produce Raggedy Ann & Me books, while Russ Berrie & Co. has taken on the master soft doll license. Both companies will have goods at US specialty retail in time for back-to-school and are planning a mass rollout in 2008. Meanwhile, United Media SVP of domestic licensing



Joshua Kislevitz is still on the hunt for toys and games, puzzles, accessories, stationery, novelty and apparel licensees.

Joining Raggedy Ann on United Media's girls property roster is Fancy Nancy, a charming book series from HarperCollins that has two titles at market, both of which have landed on the New York Times bestseller list. Fancy Nancy is about a young girl who makes everything around her fancy, and author Jane O'Connor is working towards launching 15 more titles over the next few years.

Kislevitz says he's looking to bring Fancy Nancy to the US specialty market, and products will represent the property's philosophy of "more is better." Girly, colorful merch ranges will include lots of pink and sparkles, and encourage little girls from three to eight to express themselves. It's pegged to launch in time for the holiday season, with rollout to mass retailers at the beginning of 2008.

Thus far, United Media has inked a deal with Andrews McMeel Publishing for 2008 and 2009 wall calendars, as well as one with Vancouver, Washington-based specialty drink mix company McSteven's, which is creating a hot cocoa line for Q4. Kislevitz is hoping to land apparel and accessories licensees and promotional partners in the next few months to round out the first wave of product. **S**

HarperCollins' customized books put kids in the picture

arperCollins Children's Books UK and partner Penwizard are putting a new twist on customized books. Moving beyond current offerings that allow parents to place their kids' names in the stories' narratives, the partners' newest book range lets consumers place illustrated images of their children right alongside their favorite characters.

Chorion's Noddy is the first property getting the treatment, and these titles will be sold exclusively online at www.mynoddybook.co.uk when it goes live in September. Powered by UK-based Penwizard's digital customization technology, the site offers a "changing room." Once there, consumers can create digital illustrations of their children, choosing everything from hair and eye color to apparel. The user then places the child's image in one of three Noddy stories and pays a fee of US\$20 to order a copy. Two weeks later, the colorful 24-page, large-format paperback will arrive on the buyer's doorstep.

HarperCollins Children's Books properties editor Jenny Jacoby, who's heading up the project, says the company is focusing its efforts on getting Noddy off the ground, but adds there's definite interest in taking on other licenses. She hints the new tech has been "creating a buzz" amongst larger kids brands and that HarperCollins' first stop would be its own pool of preschool brands, as well as considering properties targeting older kids up to teen.

Penwizard, a digital printing customization company, started up three years ago with a focus on personalized kids books. MD Richard Adey says the format can easily be versioned into other languages, so he plans to sell the books into Europe this year and is in discussions to bring the concept to the US.

While Penwizard explores other retail scenarios, including setting up online ordering in toy stores, HarperCollins is sticking to selling the Noddy books via the dedicated website for the time being. **ECA**

Rubie's going to the dogs with its souped-up pet costume line

he pet costume category has grown quite a bit since Rubie's Costume Company entered the playing field four years ago. The American Pet Products Manufacturers Association estimates that Americans will spend US\$40.8 million on their pets this year, and that includes accessories. So what began at Rubie's as a lower-priced, plain Halloween cape for dogs is expanding into an entire line of upgraded licensed pet costumes.

Nick properties will be among the first to get the treatment, as per a two-year deal Nick & Viacom Consumer Products just signed with Rubie's. Family hounds across the US will be able to morph into SpongeBob SquarePants, Dora the Explorer, Blue and Pablo and Tyrone

from The Backyardigans this Halloween, and next year, the plan is to move the line into dog sweaters, bandanas, leashes and head pieces. Sizes for this fall's specialty retail offering range from extra small to extra large, and the costumes will retail from US\$9.98 to US\$19.99.

Because the biggest market for Halloween goods is still North America, Rubie's EVP Howard Beige says there are

Rubie's is looking for more family-friendly licenses to widen its dog costume range to tap into the fastgrowing pet product market no plans at present to sell the line into other territories. But he adds that there are definite expansion plans on the horizon for the market's quickly growing pet industry, and Rubies is looking to apply more family-friendly licenses.

In the meantime, the company is taking a crack at expanding its Star

Wars license to include Jedi and Queen Amidala pooch getups that will hit retail in 2008. A safari/explorer costume is also in the works to complement next year's Indiana Jones movie. **ECA**



Licenses recently granted

Property	Granted by	Granted to	Product category	Demo	Release date
Corduroy	Creative Properties	Russ Berrie & Co.	plush	kids	September 2007
Disney Princess	Disney Interactive Studios	Papaya Studio 1 st Playable Productions	PS2, Wii, PC games Nintendo DS game	girls	fall 2007
Edgar & Ellen	Simon & Schuster	Star Farm Productions	publishing	kids	spring 2008
Ed, Edd 'n Eddy	Cartoon Network	D3Publisher of America	video game	kids	fall 2007
Foster's Home for Imaginary Friends	Cartoon Network Enterprises	Franco Manufacturing	bedding and bath accessories	juniors/tweens	October 2007
George of the Jungle	Classic Media	Crave Entertainment Ignition Entertainment	video games (US) video games (international)	kids	winter 2007
Mr. Men and Little Miss	Chorion	Fisher-Price	master toy (UK)	kids	fall 2008
The Pirates Who Don't Do Anything: A VeggieTales Movie	Big Idea	Blue Box Manhattan Toy Pint Sized Productions Talicor Crossroads Apparel Thomas Nelson	toys finger puppets plush puzzles t-shirts publishing	kids	October 2007
Underdog	Classic Media	Eidos Interactive	video games	preschool	Q1 2008
The Wiggles	Big Tent Entertainment	Jakks Pacific	master toy	kids	fall 2008





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TOY CATALOGUES REPOSITION FOR LIFE IN AN ELECTRONIC WORLD

by kate calder

Anticipation and the authority of hard copy keep catalogues relevant in the digital age

emember the current of excitement that used to run through the house on the day the Sears catalogue arrived in the mail? How whole families used to spend hours poring over its glossy pages, with kids dog-earing the toy section to death in hopes of giving Santa some mail-order guidance for the holiday season?

Well, times have changed pretty drastically for this retail-

ing medium in recent years. Today's catalogues have surrendered much of the at-home shopping spotlight to online storefronts, which have the advantage of infinite space for product imagery (including video) and description. Major toy retailers such as Toy 'R' Us, Target and Wal-Mart host their own online sales services and compete with exclusive online merchandise portals Amazon.com, eToys.com and even eBay.

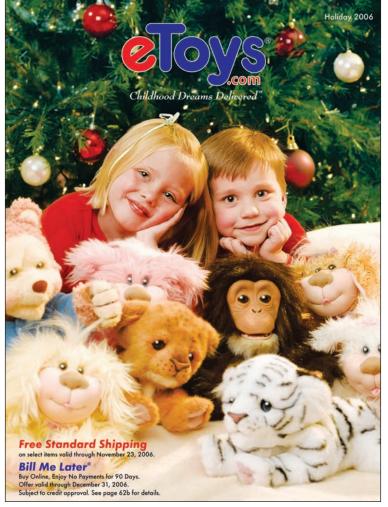
And the holiday quarter, the bread-and-butter season for catalogues, has also been transformed by e-tailing. According to a report from comScore Networks, online spending increased by about 26% in holiday 2006, with users going up by 17% and dollars spent growing by 7% per buyer.

Athough the electronic age has dwarfed their market share and threatened them into antiquity, catalogues are quietly carving out a supporting role in toy marketing. Amidst the glut of online listings and e-commerce hubs, the authority of the printed page and an old-fashioned sense of anticipation still give catalogues a fair bit of street cred with manufacturers.

"We still see value in catalogues because they glamorize our product a little bit to the consumer," says Chris Beardall, VP of marketing at Toronto, Canada-based Spin Master. And even though his company will see 10 times more sales volume from the online market, he estimates that catalogue sales make up about 1% to 2% of overall retail toy business, and maintains that they're a growing part of the mix.

One of the biggest players in the catalogue biz is TRU's *Big Toy Book*. Now in its 14th year of printing, the annual circulates in papers across the country at the end of October, containing more than 70 pages of toys and offering exclusive Toys 'R' Us deals for the month of November. Because of its timing, toy focus and more casual saddle-stitched format, *Big Toy Book* is hotly anticipated as a seasonal call to action to visit a Toys 'R' Us location. In fact, a quick online search of several consumer forums revealed that a considerable amount of chatter bubbled up around the countdown to the catalogue's release last fall.

Target also competes in this catalogue/flyer race for holiday toy traffic, and industry scuttlebutt has it that Wal-Mart is getting into the game with a book of its own due out this fall.



E-tailer eToys Direct has upped its print catalogue circulation by 75% in the last few years, at the same time experiencing a 95% increase in sales

"These types of catalogues are not just advertising like a regular flyer," says Spin Master's Beardall. "They're replicating that old-school catalogue format, where kids sit down and leaf through a hundred pages of toys, circle all the ones they want, and then write lists for Santa."

FAO Schwarz has an undisputed legacy in the space. Its core catalogue is one of the oldest in the US and has been in print since the 1870s. CEO Ed Schmults says the business stream has expanded over time to encompass a series of catalogues that are mailed throughout the calendar year. But its marquee book is still the holiday edition, which is the company's biggest fiscal marketing spend. "The return from our catalogue is really high in terms of attracting customers, and maintaining the emotional connection existing customers have with our brand," says Schmults.

The FAO catalogues work hand-in-hand with the company's online storefront, which Schmults says experiences a dramatic sales spike every time a new book mails out. The catalogues repeatedly reference FAO's online sales service, which he says is more economical to maintain than a call center and tends to catch approximately 80% of orders.

Colorado-based online toy retailer eToys Direct relies solely on internet purchasing, but also considers its hard-copy catalogue vital to its growth and success. Without an actual bricks-and-mortar outlet, eToys' 124-page, 1,200-item catalogue is essentially a pseudo retail store that gives the business a physical market presence and drives customers online. It's such a crucial part of the business that VP of marketing Gary Lindsey credits increasing the catalogue's circulation by 75% with the 95% sales growth the company has experienced over the last two years.

In addition to selling its own line of toys, the company transparently operates and fulfills orders for KBtoys.com, Macys.com and Sears.com. It also has a hand in producing the *Sears Wishbook* print catalogue for Sears credit card holders, giving it a varied perspective on the merits of both online and print marketing.

The development of eToy's own branded catalogue has been a carefully planned initiative. The company does extensive field testing, surveys and focus groups to gauge the success of its printed pages. "We measure how much the catalogue helps our current customers, and how much more volume we get off customers when they're prospected with catalogues versus just the online component," says Lindsey. The company divides customers into performance segments and withholds catalogues from sample groups to measure its success rate with each different customer base.

It also measures how each toy performs on each page of every book. "We do square-inch analysis to determine whether we allocated enough space to each product, and to identify types of products that should get more space in the next year's catalogue," says Lindsey. Incidentally, he lists preschool toys, learning toys, dolls and boys toys like radio-controlled cars as products that benefit most from catalogue exposure.

Like other toy retailers, eToys targets consumers in the months leading into the holiday season. Three different cover versions are dropped strategically in September, October and November, and the company tests different time periods each year to make sure it's getting it just right. Lindsey explains it's a delicate balance between catering to a trend that sees consumers waiting longer each year to make their holiday purchases, and catching their eye before another retailer does. "After 9/11 there was so much leftover product and discounting everywhere, that retailers trained consumers to wait until the very end to get bargains," says Lindsey.

eToys also sends its fall catalogues out for testing with an online panel of 400 moms, who evaluate and judge different cover options to select the most appealing, attention-grabbing image. Each year, the company puts together a brand-new mom panel and sends out a battery of surveys and questionnaires. One of the things eToys is interested in is how families use their catalogues. "We hear from moms frequently that their kids will look at our catalogue for up to eight hours in a sitting," says Lindsey. He adds that the circled items and bent pages then provide the foundation for mom's to-buy list. \(\mathbb{K}\)

Dialing for dollars

GPS cell service connects with tween shoppers

the retail market gets more competitive, some marketers are starting to take advantage of on-the-go product search applications that also happen to bring together two intrinsic tween/teen passions—shopping and cell phones. GPShopper's Slifter mobile application lets consumers search for a product by keyword and call up an product's image, description, price, promotional information and maps to local stores that have it in stock. The company also recently teamed up with Sprint to offer a GPS-enabled version of the software that can conduct a search without the user having to input a zip code, area code or address, and it guarantees its closest location results.

Though GPShopper CEO Alex Muller says he isn't able to pinpoint the exact age of Slifter users, based on the items that are hunted down most often, he estimates the range to be somewhere between 15 and 35. "They aren't searching for sofas or Viking ranges," he explains, adding that video games and skinny jeans rank up there as some of the more popular queries.

In addition to the basic function of offering instant consumer research and retail directions, the social aspect of the proposition is not lost on GPShopper. Slifter's shopping list service doubles as a viral campaign of sorts because users can send items from their own stored lists to friends. As well, Muller says, "kids are suggesting to their parents what they want via Slifter." The company has also put together co-marketing promos with various retailers and consumer brands, including signage prompting cell phone carriers to text in a code for coupons, which then touts new products on Slifter.

The stripped-down application is free for download, and the Sprint GPS service costs just US\$1.99 a month, so GPShopper's business model rests on recruiting as many retailers and brands as possible and charging these companies on a payfor-search basis. So far, the company's

database covers more than 85 million products available in 30,000 retail locations. These include toy specialists Toys 'R' Us and KB Toys, as well as chains that do a strong electronics business like RadioShack, Best Buy and Office Max. Muller was reluctant to divulge any customer statistics, but he would say that Slifter's downloads number in the midhundreds of thousands. **KC**



New mobile product search service yields pics, price and directions to the nearest stocked store

Hot Topic loses goth vibe to widen its customer base

ot Topic, once the go-to shop for all things metal and punk, is abandoning its dark gothic store design in a bid to appeal to a new teen base and regain its former glory as a cool alternative tween and teen apparel chain. In place of the industrial décor and foreboding gates installed during the early '90s, and the underground club-ish tunnel entrance and black walls that followed later on in the decade, the company is making over its stores again. But this time, the end goal is an airier, vintage aesthetic reminiscent of a downtown indie record store in an old century building.

Darrell Kinsley, the chain's VP of visual marketing and store design, says the catalyst behind the redesign was to create a shopping environment more in line with today's eclectic youth music culture, while still staying edgy. "We're responding to the fact that teens have a variety of music on their iPods," he explains. "We're finding there's no longer this kid who just likes punk rock or metal or gothic music." So the revamped, gritty-chic stores will sport a more neutral design palette that doesn't reflect just one genre of music, but a larger, more inclusive alternative scene. Kinsley says the redesign won't affect the chain's merchandise,

which he says will continue to tie in with the latest trends in fashion and music.

In keeping with the indie record store vibe, Kinsley says the new design incorporates a more defined space for music. The stores will have a CD area with touch-screen listening stations, a large marquee announcing new releases and music events, a 42-inch flat screen TV in the front window that acts as a dynamic store sign drawing people in, and more merchandise in the front of the shop.

Roughly 40 of Hot Topic's 700-odd locations have already been transformed, and the retailer plans to change over 60 to 80 more stores by the end of the year. **KC**



Hot Topic's redesign creates a downtown indie record shop feel for the anything-goes iPod crowd



by kate calder

Chrysler looks to gain traction with families via backseat TV feeds and a kids ad campaign

seems like every family with 2.5 kids has a minivan these days, and one car company looking to cater to this sub-market and get a leg up on the competition is Chrysler. The automaker has partnered with Sirius Satellite Radio to outfit its minivans with Sirius Backseat TV monitors that will begin broadcasting the top

100 kids TV shows from Nickelodeon, Cartoon Network and Disney Channel this month.

"The people sitting in the backseat are almost always between the ages of two and 17," says Mike Kane, director of feature innovations and advance technology at DaimlerChrysler. "And we wanted to provide something for that market because we think it's a real selling proposition for families on the go."

Equipped with in-vehicle satellite video receivers and two small roof-mounted antennas, Chrysler's 2008 Town & Country and Dodge Caravan minivans will be the first models to offer the service when they roll into dealerships in August and September. And Kane explains that the two backseat screens are built to air separate programming feeds, so parents in the front will still be able to tune into their own favorite stations on Sirius Satellite Radio.

For its part, Nickelodeon will be aggregating content from top platforms including Nick, Nick Jr. and Nicktoons in a 24/7 programming feed specially created for an in-transit audience. "We hope to learn more about how our content gets consumed in this particular medium, and depending on what we see from that, we'll work to create the best experience possible," says Alden Mitchell, VP of content distribution and marketing at MTV Networks.

Nick's participation in Backseat TV dovetails nicely with Chrysler's first-ever advertising deal with the broadcaster. It also serves Nick's pre-upfront vow to bring in more advertising this year for adult products that stand to benefit from the increasing influence kids have over family life and related purchase decisions.

This summer, a caravan of Chrysler Town & Country minivans is riding along with the Slime Across America tour, letting families demo the satellite cartoon feed at each of the tour's 20 stops. And beginning in October, custom ads featuring Jimmy Neutron checking out the new minivan features will run on TV platforms including Nickelodeon and Nick at Nite, websites GoCityKids. com, NickJr.com, Noggin.com and Shockwave.com, and in Nick's family of magazines. Leaving no stone unturned, the deal calls for a Town & Country minivan specialist to be on-site at the Nickelodeon Family Suites by Holiday Inn in Orlando, Florida from November to January 2008, and Chrysler's spots will also air on the hotel's in-house TV network.



Viral benefits

Guerilla PR plans a Storm Hawks social movement

Storm Hawks settles into Cartoon Network's summer schedule, its creators at Nerd Corps have tapped a little viral marketing expertise to reach kid web mavens and generate buzz for the show online. Enter Fairfax, California's Guerilla PR, a seven-year-old company that specializes in creating social movements around its clients' brands.

The marketing plan it's cooked up for *Storm Hawks* aims to build awareness for the show in general, but also promotes a Storm Hawks Squadron Flash-animated game that's online now, an MMOG bowing later in the summer, and eventually, licensed merch and a DVD. And it all hinges on targeting key kid influencers with gear that facilitates fan participation.

"We're giving them the tools they're already using to make their own fan art," says Nerd Corps president Ken Faier, referring to a battery of easy-to-access avatars, wallpapers, screensavers, trailers, videos and banners up for grabs on a back-end extranet page. Guerilla PR strategically positions these assets at the fingertips of a carefully constructed database of 40,000 kids who would make trend philosopher and *Tipping Point* author Malcolm Gladwell proud.

Besides mining a substantial blogger list that's maintained internally, Guerilla PR combs blog search engine Technorati.com for kid bloggers who love action cartoons and anime, and also uploads short videos and trailers to a list of about 200 podcasts and RSS feeds. The company also reaches out to the directors of kid tech camps, kid computer courses and summer school programs to integrate branded content such as avatars and videos into their curriculum.

And this spring, Guerilla PR started up Gonna Be A Digital Star, its own classroom web course for kids ages nine to 18. Its sessions teach kids the basics of creating and editing blogs, graphics, comic books, games and videos in a safe environment, feeding more web-savvy soldiers into the company's viral marketing efforts.

"Kids are learning how to use different tools to be more creative and empowered, instead of just using what's available to them," says president and CEO Michael Leifer. In fact, the official Storm Hawks fan club was started by a group of kid fans, to whom Guerilla was more than happy to provide images and videos. And clicking on the YouTube StormHawkers site while on the phone from his office, Leifer was

kids vote for the most creative likenesses to win fun things like foam Storm Hawks planes, DVDs, t-shirts and, later in the year, coupons for Storm Hawks products.

Guerilla's first step in creating a viral campaign is going deep online to assess a



pleased to see that fans had already grabbed the official Nerd Corps-produced Storm Hawks shorts and created their own versions.

Getting a valid underground campaign going with a target that can turn from fan to foe on a dime takes some finesse. "The modern era isn't so much about push advertising, as it is about pull," says Leifer. "It's finding out who something would be relevant for, and positioning it in a real way so they want to adopt it." For example, the company is working on setting up a co-branded site on Graphita.com where users can upload pictures of themselves and add Storm Hawks flair like armor and wigs. Contests around the effort will see

brand's reputation. Conversations transpiring on message boards, websites, newsletters, media portals and blogs are carefully filtered for both positive and negative comments about a brand and its competitors. "We give the client a snapshot so they can see how to move the needle and get involved in the conversation," says Leifer.

For the Storm Hawks strategy, Leifer says one of the most important things gleaned from this brand-rep research was that the campaign needed to target anime-influenced groups as opposed to anime enthusiasts, who wouldn't be keen on series that strayed at all from anime's classic style. **KC**







In the sixth and final installment of this very successful interview series, LIMA Hall of Fame member Gary Caplan met up with Gary Rosenfeld, SVP of business development

at Agoura Hills, California-based gameco THQ. Caplan has known Rosenfeld since the vidgame exec was in diapers, but still learned a few things about how he approaches the acquisition of licenses and what goes into game development at one of the top publishers in the US.

Gary Caplan: Hi Gary. Thanks a lot for meeting me today. As you know, one of the objectives of this interview series is to talk to people I've known for a long time. Remember when we first met? How could you? You were about six months old.

Gary Rosenfeld: That's right! Thanks for having me here, Gary.

Can you tell us a little bit about your background? Where did you grow up?

I was born in Los Angeles, and never ventured very far beyond. I grew up in Encino, went to law school at UCLA, and my first job was in downtown L.A.

What made you decide to leave the practice of law to go into our business?

I never wanted to practice law in the traditional sense. I always felt that the background law school provided would give me a good foundation from which to get into the licensing and entertainment business.

Weren't you in the toy industry at Playmates for quite a while?

That's right. I joined Playmates Interactive

Entertainment in 1996, right around the tail end of the Earthworm Jim days, and I migrated from interactive to toys around 1997, at the tail end of the first wave of the Teenage Mutant Ninja Turtles. I reported primarily to John Sinclair and had a great six years working with him.

What were the best lessons you learned from John and your experience at Playmates?

I learned to be diligent in evaluating properties and gather all of the facts about a property before deciding to move forward. For example, if it's a television show, it's not just about the series being on air. It's about the time slot, what it's going to follow, where it sits in the schedule, how many episodes are going to be produced, and whether or not the show is being sold internationally—all that information, and a whole lot more, matters.

Can you tell us a little bit about the history of THQ?

THQ was founded in 1990 as a toy and video game company, and it went public in 1991. By about '93 or '94, it started focusing exclusively on the video game business and we've grown steadily. For fiscal 2007, we reported

US\$1 billion in sales, and in calendar 2006, THQ was the third-largest independent publisher in the US. We've continued to grow our market over the years, so we're on a great trajectory.





What about game development? What percentage of games are developed in-house?

That varies from year to year. Right now, about 60% are developed internally and 40% are developed by external partners. THQ has grown its internal studio system over the last five or six years to the point where the company has 1,400 employees working on product in 16 studios around the world.

Does THQ invite submissions from outside developers and from licensors?

I wouldn't say we necessarily invite submissions, but we do always welcome them from people with whom we have relationships. We work with external groups that are developing game ideas, concepts and demos.

How important is licensing to THQ?

Licensed titles have been important to THQ since the inception of the company and will continue to be. Right now, we hold exclusive long-term agreements with Disney for Pixar movies, World Wrestling Entertainment and Nickelodeon. And these provide a great foundation on which to build our business. We've also established some balance between the licensed IP and original content in the last few years, and it's important to maintain. That said, we're very interested in expanding our roster of licenses.

I'm sure licensors regularly come to you with their new movies and TV series. What attributes do you look for in a license?

There are specific attributes that we are actually looking for when we're evaluating an IP. The first is whether the property lends itself to a great video game, and eventually a series of video games. So we like to see properties where there's some level of continuity and we can go beyond its first public iteration. Timing is also very important. It takes two years, sometimes longer, to develop a triple-A video game. An opportunity that's six to 10 months out is challenging; it's probably not realistic. We're usually looking at properties on a two-year horizon. Also, we're spending a lot of money on developing our games based on

other people's IP, so we have to make sure that the business terms are correct.

What are THQ's biggest titles?

THQ's number-one licensed product to date has been *Finding Nemo*, which has sold 8.5 million units. However, *Cars* is going very strong with already more than seven million units sold. We also have several original franchises that have broken the one-million unit mark, including *Saints Row* and *Destroy all Humans*.

Gary, looking at your experiences in the toy and video game industries, what are the key differences when it comes to licensed properties?

I think timing is the key difference. It takes us a lot longer to develop our product than it does for toys. When I was at Playmates, for example,

When you were growing up, what was on your first lunch box?

Charlie Brown. Charles Schultz consistently used sports themes and I've been a huge fan ever since.

Who's your favorite character today?

I love SpongeBob. He's obviously a mansponge, or a boy-sponge in a man's body, and I can relate to that. I just try to keep a little bit of child-like enthusiasm in what I do every day.

In closing, Gary, is there any advice you could give to a new game developer?

Be patient. A new game developer that doesn't have a history and a pedigree of creating strong titles has to be very thorough in approach to game design, and also has to be very realis-

I THINK THAT GAME DEVELOPERS ARE BREAKING OUT OF SOME PRE-ESTABLISHED MOLDS. I SEE AN INCREASED NEED TO DEVELOP INNOVATIVE AND ORIGINAL APPLICATIONS...AND FINDING A GOOD BALANCE BETWEEN LICENSES AND CREATIVE NEW GAME CONCEPTS IS ESSENTIAL, IF THE INDUSTRY IS TO MOVE FORWARD.

-GARY ROSENFELD

we got an opportunity to create action figures based on DreamWorks' *Antz* movie about three months before it was set to launch. But we were able to create and get product on shelf day-and-date with the movie. You couldn't do that in the video game business because the lead times are so different. And we're spending anywhere from US\$8 million to US\$20 million to create triple-A product. I know that's a wide range, but I think it is a good indication of the type of investment video game companies need to make in order to establish licensed properties in the video game space.

What do you see for the future of the interactive game business?

I think that game developers are breaking out of some pre-established molds. I see an increased need to develop innovative and original applications...and finding a good balance between licenses and creative new game concepts is essential, if the industry is to move forward.

tic in driving a business deal. The notion that a new game developer is going to have a level of control over its IP perhaps isn't realistic given the amount of money publishers spend to create these products. But we're looking to partner with new game designers and people who are trying new things. It's an exciting time.

Great, Gary. I would like to thank you very much for meeting me here today, and I know that you will have much success in the years to come in your career and at THQ.

Thank you, Gary. You've known me since I was in diapers, and I've watched how you have approached the business. I've learned a lot from you. N

Gary Caplan is known in industry circles as "The Godfather of Licensing" and is president of Gary Caplan Inc., a Studio City, California-based consultancy specializing in the marketing and management of licensing programs. For further information, check out www. garycaplaninc.com.





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Ralanscredi

Frederator toons into 2-D films

by lana castleman

animation producer Fred Seibert and partners Kevin Kolde and Eric Gardner are setting out to prove that family-focused CGI features with US\$100-million-plus budgets aren't the only animated flicks with a fighting chance at the box office. With a new venture called Frederator Films, the trio is taking a decidedly contrarian approach and attempting to carve out a market for creator-driven, feature-length toons, sporting price tags under US\$20 million a pop and crafted in a variety of animated styles.

Seibert, founder of Frederator Studios, says recent successes of smaller-budget live-action films such as *Sideways* and *Little Miss Sunshine*, both of which hit with specific demos, spurred his belief that a similar

business model could work in animation. The plan is to roll out two mass-market, genre-targeted toon flicks that use different animation techniques every year, starting in 2008. The first three projects on the slate—a feature based on Cartoon Network original

series Samurai Jack, hip-hop-flavored The Seven Deadly Sins and The Neverbood, which draws from a '90s PC game of the same name—will employ old-school 2-D animation, Flash and stop motion, respectively.

Moreover, a key part of the strategy is that the three projects all have some existing level of awareness with the prime 15- to 20-year-old male movie-going audience. For example, the 52 eps

of Samurai Jack aired on CN between 2001 and 2004, drawing viewers primarily from the boys nine to 14 demo, says Seibert. By the time the movie bows

between 2009 and 2010, those boys will be in the 15-to-20 sweet spot. And with a budget "well under" US\$20 million (*Seven Deadly*'s rings in at a mere US\$500,000), it's a good bet that the film division will recoup its investment and then some.

Right now, comedy is the big focus in terms of genre, but Seibert isn't ruling out looking at sci-fi, horror and even romance for future projects. The thing he says all FF films will have in common is a singular creator with a singular vision—like Genndy Tartakovsky, the mind behind Samurai Jack who's

writing and directing the feature.

As for financing, Frederator Films is working to independently fund each project. And to keep budgets in check, production will likely be handled outside of North America. (For *Samurai*, Seibert says he's looking at doing pre- and post-production in the US, and principal animation in Korea.) No distribution deals have been signed

yet, but Seibert says international theatrical release is the end-game. "We would consider the direct-to-video

market," he adds, "but DVD retailers are very resistant to taking original material."

Seven Deadly Sins is slated to go into production this fall, while the script for Samurai is still being hammered out. But you can expect Frederator to start teasing the projects via established online vehicles such as Channel Frederator and the company's industry-related blogs in the coming 12 months.



A Samurai Jack movie penned by Genndy Tartakovsky will be one of the first projects out of the gate at Frederator Films



Licensing Contact Promotion Licensees & Contact Promotional Partners		Domestic: Rick Rekedal, head brown superiors, DreamWorks Animation, of licensing and tetali marketing, promotions, DreamWorks Animation, B18-695-9769 commonwealth Toys (toy figures and plush), HarperCollins (storybooks) and Meredith Books and Kappa Books head of international consumer products, DreamWorks Animation, 818-695-7542		Domestic: lynda Cevallos, VP of markeiing partnerships, Paramount Licensing, Paramount Licensing, Pictures, 323-956-8577, International: Lary McCallister, VP of icensing, Paramount complex actions a licensing, Paramount complex		Domestic Cary Hymowitz, VP of consumer products, Scholastic Lance Still, executive VP of secutive VP of secutive VP of secutive VP of consumer products, Scholastic comparing and promotions, New media, 212-389-3934, Line Cinema, 310-967-6947, item books worldwide, while Master ghymowitz@scholastic.com Line Cinema, 310-967-6947, item books worldwide, while Master Replicas recreates some of the key gadgets from the movie in collectible detail.		Eva Steortz, VP of boys/live action Cherise McVicar, SVP of national film franchises, Disney Consumer promotions, Buena Vista Pictures Products, eva steortz@disney.com Marketing, 818-560-7477, cherise.mcvicar@disney.com partners.
Studio & Distributor Lic		DreamWorks Animation/ of Paramount Pictures Drugs 818 818 914 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1		Warner Bros. Píctures, ImageMovers, Shangri-La Fictures Pictures Internationment and Paramount S2 International Prictures Inte		Scholastic Media of Me gh Me in Me i		Walt Disney Pictures film
Story Line (A: animation, L: live action, CGI: computer generated images)		(CGI) Jerry Seinfeld co-wrote and is producing and starting in the movie opposite Rene'e Zellweger. Barry B. Berson, a graduate bee fresh out of college, is disillusioned with the prospect of having only one career choice—honey. On a chance opportunity to get outside the hive, Barry's life is saved by a New York City florist named Vanessa. As their relationship blossoms, Barry's eyes are opened to the world of humans and their mass consumption of honey. Armed with this information, Barry realizes his true calling in life and decides to sue the human race for stealing the bees' honey. As a result, Barry gets caught up in the middle of the conflict and finds himself with some very unusual problems to solve.		(L) This updated version of the classic Beowulf story features live-action footage digitally enhanced with performance-capture technology. After he slays the demon Grendel, Beowulf incurs the wrath of its monstrous and seductive mother (played by Angelina Jolie), leading to a conflict that transforms a corrupt king into a legend.		(L) An adaptation of the first Philip Pullman novel in a trilogy about a mysterious parallel universe where shape-shifting "daemons," bears, witches and angels ply their magical trade. The series has sold more than 10 million books and has been translated into 30-plus languages.		(A/L) A classic fairytale meets modern romantic comedy in this mixed-media flick about a beautiful princess (played by Amy Adams) who is banished from her enchanted environs by an evil queen and lands in the gritly city streets of Manhattan. Adrift in this confusing and decidedly unmagical world, Giselle falls in love with a divorce lawyer (Patrick Dempsey) who comes to her aid, even though she is already promised to a fairytale prince back home.
Release Date		November 2, 2007		November 16, 2007		November 16, 2007		November 21, 2007
Title & Primary Target Audience	Bee Movie	Family	Beowulf	Tweens/Teens	The Golden Compass	Teens	Enchanted	Tweens/Teens

Fred Claus Iweens/Teens	November 2007	(L) Vince Vaughn stars as Fred Claus, a guy who's lived most of his life in the shadow cast by his younger brother Nicholas. A saint some would say, Nicholas grew up to be the model of giving, while Fred became a repo man. Fred lands in jail, and his brother bails him out with one stipulation: that he work off his debt by making toys at the North Pole. But Fred's not exactly a model elf, and with Christmas fast approaching, he may just gum up the whole works.	Warner Bros. Píctures	Domestic: Karen McTier, EVP of domestic licerising and worldwide marketing, 818-954-3008, karen.mctier@wamerbros.com International: Jordan Sollitto, EVP of international licerising and new business initiatives, 818-954-7807, jordan sollito@warnerbros.com	Mimi Slavin, SVP of national promotions, Wamer Bros., 818-954-6026, mimi.slavin@warnerbros.com	Licensing and promo opps: A merch program is in the works, with lots of opportunities open for interested licensees and promo players.
AIvin and the Chipmunks: The Movie Kids/Family	December 14, 2007	(A) Based on the 1950s cartoon series about a musical group of chipmunks headed up by mischievous ringleader Alvin.	Twentieth Century Fox	Domestic: Michael Peikoff, VP of domestic licersing Twentieth Century Fox, 310-369-0897, michael.peikoff@fox.com International: Gary Krakower, VP of international: Icensing, Twentieth Century Fox, 310-369-5681, gary, krakower@fox.com; Carl Lumbard, MD, Fox Licensing carl. Lumbard.@fox.com	Howard Nelson, VP of worldwide promotion, Twentieth Century Fox, 310-369-7562, howard nelson@fox.com Jeff Shapiro, VP of retail marketing, Twentieth Century Fox, 310-369-1978, jeffshapiro@fox.com	Licensing and promo opps: Twentieth Century Fox is exploring marketing and licensing opportunities across the board.
The Water Horse: Legend of the Deep Family	December 2007	(L/CGI) Rooted in the enduring legend of a monster lurking at the bottom of a Scottish loch, this story begins with an enchanted egg that hat hatches a mythical monster known as a "water horse." As the creature becomes bigger and frightens the inhabitants of a nearby town, one boy must find a way to protect. The screenplay is based on a children's novel by <i>Babe</i> author Dick King Smith, and is being produced by the special effects team behind Lord of the Rings and The Chronicles of Namia.	Beacon Pictures and Sony Pictures	Juli Boylan, SVP, Sony Pictures Consumer Products, 310-244-4155, juli_boylan@spe.sony.com	Mary Goss Robino, SVP of global marketing partnerships, Sony Pictures Consumer Products, 310-244-3999, mary_robino@spe.sony.com	Licensees: VisitScotland (tourism)
The Spiderwick Chronicles Family	February 15, 2008	(L) The Grace children and their mother move into the dilapidated Spidenwick Estate, only to discover a fantastical world of amazing creatures and adventures. Based on the book of the same name, the movie's cast includes Nick Nolte, Mary-Louise Parker and Martin Short.	The Kennedy/Marshall Company, Nickelodeon Movies, Spiderwick Productions, Gotham Group, Mark Canton Productions and Paramount Pictures	Domestic: Lynda Cevallos, VP of licensing, Paramount Licensing, 323-956-8628, lynda.cevallos@paramount.com International: Larry McCallister, VP of licensing, Baramount Licensing, 323-956-5184, larry.mccallister@paramount.com	LeeAnn Stables, SVP of worldwide marketing partnerships, Paramount Pictures, 323-956-5377, leeann.stables@paramount.com	Licensees: American Greetings (cards, party supplies, wrapping paper, stickers), DecoPac (cake-decorating kits and candles), Edibas S.A. (stickers in Europe), Mead Westvaco Consumer Office Products (calendars) and University Games (games and puzzles).



Title & Primary Target Audience	Release Date	Story Line (A: animation, L: live action, CGI: computer generated images)	Studio & Distributor	Licensing Contact	Promotion Contact	Licensees & Promotional Partners
Horton Hears A Who						
Family	March 14, 2008	(CCI) Dr. Seuss' classic and comical tale of loveable elephant Horton comes to the big screen. When Horton hears a cry for help from a tiny speck of dust, he does everything in his power to protect the wee creatures living on it, even though all his friends think he's gone batty. Jim Carrey and Steve Carell from <i>The Office</i> lead the voice talent as Horton and Whoville's mayor, respectively.	Dr. Seuss Enterprises/Blue Sky Studios/Twentieth Century Fox	Susan Brandt, EVP of licensing and marketing, Dr. Seuss Enterprises, 838-459-9744, susanb@drseuss.com	Jamie Hamilton, director of feature film promotions, Twentieth Century Fox, 310-369-4910, jamie.hamilton@fox.com	Licensees: With more than 30 partners attached to the original property—including Nzania (apparet) and Small World Toys—Dr. Seuss Enterprises is looking to enlist retail partners for a program that will highlight the dassic character art, timed with the film's release.
Iron Man						
Teens	May 2, 2008	(L) The big-screen adaptation of this Marvel superhero saga tells the story of Tony Stark (Robert Downey Jr.), a billionaire industrialist and genius inventor who is kidnapped and forced to build a devastating weapon. But using his intelligence and ingenuity, Tony builds a hightech suit of armor instead and escapes captivity. When he uncovers a nefarious plot with global implications, he dons his powerful armor and vwws to protect the world as Iron Man. The cast also includes Gwyneth Paltrow, Terrance Howard and Jeff Bridges.	Marvel Studios	Domestic: Paul Gitter, president of consumer products, North America, 212-576-4026 International: Simon Philips, president of Marvel International, 44-207-031-0428	Marvel Studios, 212-576-4026	Licensees: Sega (video games), Hasbro (master toy), Hallmark (social expressions and party goods), Kids Headquarters (boys and girls apparel), Jay Franco (domestics), Mad Engine (t- shirs), Fruit of the Loom (underwear), Disguise (costumes), BBC (footwear), Berkshire (headwear and cold weather), Mega Bloks (construction toys), Jakks Pacific (plug-and-play games), AME (sleepwear/loungewear), Sideshow (collectibles), FAB (back-to-school & arts and crafts) and MGA (die-cast vehicles).
Speed Racer						
Kids/Family	May 9, 2008	(L) Written by the sibling team that penned the Matrix series, this actioner brings to life the classic anime series of the same name. The plot keeps pace with young racecar driver Speed's quest for glory in his thundering Mach 5. The movie stars Emile Hirsch, with support from Christina Ricci, Susan Sarandon and John Goodman.	A Warner Bros, presentation, in association with Village Roadshow Pictures, of a Silver Pictures Production	Domestic: Karen McTier, EVP of domestic licersing and worldwide marketing, 818-954-3008, karen.mcder@warnerbros.com international: Jordan Solitto, EVP of international licensing and new business initiatives, 818-954-7807, jordan.sollitto@warnerbros.com	Mimi Slavin, SVP of national promotions, Warner Bros., 818-954-6026, mimi Slavin@warnerbros.com	Licensees: Mattel (master toy)
The Chronicles of Narnia: Prince Caspian						
Family	May 16, 2008	(L) The enchanted characters of C.S. Lewis' fantasy stories come to life again in this second installment of the seven-book series. The Pevensie siblings are once again magically and mysteriously transported from England to Narnia, where a thrilling new adventure and an even greater test of their faith and courage awaits them.	Walt Disney Pictures	Eva Steortz, VP of boys/live action film franchises, Disney Consumer Products, eva-steortz@disney.com	Cherise McVicar, SVP of national promotions, Buena Vista Pictures Marketing, 818-560-7477, cherise.mcvicar@disney.com	Licensing and promo opps: Disney is exploring marketing and licensing opportunities across the board.

Kids/Family May	May 22, 2008	(L) After 19 years, Harrison Ford reprises his role as Indy and reunites with Steven Spielberg and Ceorge Lucas. The studio is keeping the story under wraps for now, but joining the original cast are Shia LaBeouf, playing Indy's young sidekick, and Oscar winners Cate Blanchett and Jim Broadbent.	Lucasfim/Paramount Pictures	Domestic: Paul Southern, senior director of domestic licensing and retail marketing, Lucasfilm, 415-623-1928, paul Southern@lucasfilm.com International: Casey Collins, senior director of international sicensing and retail marketing, Lucasfilm, 415-623-1566, casey.collins@lucasfilm.com	Lucasfilm, 415-623-1000	Licensees: LucasArts (video games), Hasbro (master toy), Lego (construction toys), Hallmark (party goods), THQ Wireless (mobile content), Rubie's (discus-up), Random House (adult novelizations and non-fiction), Scholastic (juvenile publishing), DK Publishing (non-fiction), Dark Horse (comics and graphic novels), ABG (headwear), Buster Brown (kids footwear), Freeze (leisurewear), Dorfman Pacific (hats), Cerntle Giant Sideshow, Toynami and Noble Collection (collectibles). Promo partners: Burger King and MARS North America.
Kung Fu Panda Family June	June 6, 2008	(CGJ) Po is a Kung Fu fanatic, but his portly shape doesn't exactly lend itself to martial arts. That's a problem because powerful enemies are at the gates, and all hope is pinned on a prophecy naming Po as the Chosen One to save the day. A group of martial arts masters, the Furious Five, are going to need a black belt in patience to turn this slacker panda into a Kung Fu fighter before it's too late. Jack Black is on-board to voice Po, while Angelina Jolie will make an appearance as a master.	DreamWorks Animation/ Paramount Pictures	Domestic: Rick Rekedal, head of licensing and retail marketing, DeamWorks Animation, 818-695-7011 International: Sheila Clarke, head of international consumer products, DreamWorks Animation, 818-695-7542	Susan Spencer, head of national promotions, DreamWorks Animation, 818-695-9769	Licensees: Mattel has signed on as worldwide master toy licensee and will produce action figures, games, plush and role play items. Addivision (video games) and HarperCollins (publishing) are also on-board.
The Incredible Hulk Tweens/Teens June	June 13, 2008	(L) This second big-screen project about the powerful green one finds alter-ego Bruce Banner reaching the point where he'll do anything to stop from turning into the Hulk. Then Bruce learns of a peril even more dangerous than his Hulk rage and must come to terms with the fact that the monster within is actually a hero. Edward Norton plays the title role and Liv Tyler is cast as Betty Ross, Bruce's longtime love interest.	Marvel Studios	Domestic: Paul Gitter, president of consumer products, North America, 212-576-4026 International: Simon Philips, president of Marvel International, 44-207-031-0428	Marvel Studios, 212-576-4026	Licensees: Sega (video games), Hasbro (master toy), Hallmark (social expressions and party goods), Kids Headquarters (boys and gifs apparel), Jay Franco (domestics), Mad Engine (t-shirts), Fruit of the Loom (underwear), Disguise (costumes), BBC (frodwear), Berkshire (headwear and cold weather), Mega Bloks (construction toys), Jakks Pacific (plug-and-play games), AME (skepwear/loung-wear), Sideshow (collectibles), FAB (back-to-school & arts and crafts) and MGA (die-cast vehides).
Lay Jay's Race Round the World Kids/Family Sprii	Spring 2008	(A) The race is on when Jay Jay the Jet Plane and Ace Winger square off in an around-the-world scavenger hunt arranged by their bosses EZ O'Malley and Mighty Mike Magoon. A take are the delivery routes to some of the most important destinations in the world. In an adventure that takes them all the way from the Taj Majal to the Great Wall of China, Jay Jay and Ace meet many new interesting people along the way and learn the true value of friendship.	PorchLight Entertainment/ UTV Toons	Caren Shalek, SVP of consumer products, PorchLight Entertainment, 917-620-5519, cshalek@porchlight.com	Caren Shalek, SVP of consumer products, Porchlight Entertainment, 977-620-5519, cshalek@porchlight.com	Licensing and promo opps: PorchLight is currently seeking partners across all categories.

"RadarScreen" is a bi-annual chart of upcoming kid and teen movies, detailing their licensing and promotional activities. Questions or materials related to "RadarScreen" should be directed to Lana Castleman at 416-408-2300 ext. 334



	e Food Company	Licensing & promo opps: Universal is currently seeking partners across all categories.	Licensees: Corgi International has taken on the master toy license and is developing a wide range of toys and collectibles. Meanwhile, Scholastic is planning to release seven Igor books under its Simon Scribble and Simon Spotlight imprints.	Licensing & promo opps: Universal is exploring licensing and marketing opportunities across the board.
Licensees & Promotional Partners	Licensees: Dole Food Company	Licensing & pro is currently seekii categories.	Licensees: Corgi taken on the mast developing a wide collectibles. Mean planning to resist under its Simon So Spotlight imprints.	Licensing & promo opps: Un is exploring licensing and mark opportunities across the board.
Promotion Contact	Howard Nelson, VP of worldwide promotion, Twentieth Century Fox, 310-369-7562, howard nelson@fox.com Jeff Shapiro, VP of retail marketing, Twentieth Century Fox, 310-369-1978, jeffshapiro@fox.com	Michelle Hagen, VP, Universal Studios National Partnerships, 818-777-8175	Spence Bovee, SVP of marketing, Exodus Film Group, 310-392-7778, spence@exodusfilmgroup.com	Syd Smith, SVP, Universal Studios National Partnerships, 818-777-4641
Licensing Contact	Domestic: Michael Peikoff, VP of domestic licensing. Twentieth Century Fox, 310-369-0897, michael-peikoff@fox.com International: Gary Krakower, VP of international licensing. Twentieth Century Fox, 310-369-5681, gary,krakower@fox.com, Carl Lumbard, MD, Fox Licensing Europe, 44-207-314-7079, carl.lumbard@fox.com	Domestic: Cindy Chang, VP of global business development, Universal Studios Consumer Products Group, 818-777-2067 International: Ray de la Rosa, VP of international icensing, Universal Studios Consumer Products Group, 818-777-5694	Bruce Auerbach, president of consumer products, Exodus Film Group, 310-322-7778, bruce@exodusfilmgroup.com	Domestic: Cindy Chang, VP of global business development, Universal Studios Consumer Products Group, 818-777-2067 International: Ray de la Rosa, VP of niternational licensing, Universal Studios Consumer Products Group, 818-777-5694
Studio & Distributor	Twentieth Century Fox/ Starz Entertainment Group	Universal Studios	Exodus Film Group/ The Weinstein Company	Universal Studios
Story Line (A: animation, L: live action, CGI: computer generated images)	(CGI) A comedy-adventure about two NASA chimps that are sent to a galaxy far, far away. One of the primates has all the right stuff, while the other is a good-natured goofball. They crash-land on a bizarre, yet beautiful new world, where they embark on a fantastical journey to save the native inhabitants from a tyrannical leader.	(L) In the third installment of this supernatural film franchise, Brendan Fraser returns as Rick O'Connell, joined by newooner Luke Ford as his thrill-seeking son, Alex. Adventure leads the father-and-son team from the forbidden tombs of China up into the Himalayas. In a landscape neither have explored, Rick and Alex will confront a seemingly unstoppable evil born of an ancient and vengeful curse.	(CGI) This whimsical monster movie entry sees famous hunchback sidekick Igor attempting to showcase his own mad genius. When the Evil Science Fair is announced, our hero knows it's his chance to finally be taken seriously. Voice talent includes Jay Leno, Jennifer Coolidge, John Cleese, Christian Slater, Steve Buschemi, Jeremy Piven and Molly Shannon.	(A) Based on the Newbery Award-winning book that has sold more than 1.6 million copies worldwide, this adventure tale stars a mouse, a princess, a rat, a servant girl and a series of misunderstandings. Voice talent currently lined up for the project includes Matthew Broderick, Dustin Hoffman, Kevin Kline, Sigourney Weaver, William H. Macy, Tracey Ullman and Emma Watson.
Release Date	July 2008	Summer 2008	October 24, 2008	Holiday 2008
Title & Primary Target Audience	Space Chimps Kids	The Mummy: Tomb of the China Warrior Teens	Igor Family	The Tale of Despereaux Kids/Family

Madagascar: The Crate Escape Kids	November 7, 2008	(CGI) Ben Stiller, Chris Rock, Jada Pinkett Smith and David Schwimmer will return to voice this follow-up to the 2005 hit that did more than US\$528 million at worldwide box office. This time, the loxable bunch are once again bound for their Central Park home. But their beat-up old plane nosedives in Africa on a wildlife reserve, where the zoo-raised crew encounters species of their own kind for the very first time. Sacha Baron Cohen, Cedric the Entertainer and Andy Richter will also lend their voices.	DreamWorks Animation/ Paramount Pictures	Domestic: Rick Rekedal, head of licensing and retail marketing, DreamWorks Animation, 818-695-7011 International: Sheila Clarke, head of international consumer products, DreamWorks Animation, 818-695-7542	Susan Spencer, head of national promotions, DreamWorks Animation, 818-695-9769	Licensing and promo opps: DreamWorks is exploring opportunities in select categories.
The Nutcracker Kick/Family	Winter 2008	(L/CGI) Shot in Budapest and starring Dakota Fanning's little sister Elle, this pic takes place on Christmas Day in 1927. Little Mary is given an enchanted dollhouse from her Uncle Albert (played by Nathan Lane), complete with handmade toys and a wooden nutcracker. The Nutcracker transionms into the handsome young Prince of the toy kingdom. Mary and her brother Fritz are transported to a magical world, which they must save from the evil Rat King and his devious sidekicks.	Noisette Film Productions with distribution agreements still to be negotiated.	Helen Howells, director of international licensing, Target Entertainment, 44-870-164-7474, helen.howells@target-tv.com	Shelley Kerridge, licensing manager, Target Entertainment, 44-870-164-7474, shelley,kerridge@target.tv.com	Licensing and promo opps: Target erpresents licensing rights in all territories except Japan, and is open to exploring a broad range of marketing and licensing opportunities.
Inkheart Family	2008	(L) Based on the best-selling fantasy novel by Comelia Funke, <i>Inkheart</i> centers around a young girl whose father has a secret ability to bring characters from books to life when he reads them aloud. But when a power-hungry villain from a rare children's fable kidnaps Meggie's father, she and a disparate group of real and magical friends set out to save him. Brendan Fraser (<i>The Munmy</i>), Helen Mirren (<i>The Queen</i>) and Andy Serkis (Lord of the Rings, <i>King Kong</i>) have all signed on as part of the film's large ensemble cast.	New Line Ginema	David Imhoff, senior executive VP of worldwide licensing and merchandising, New Line Ginema, 212-649-4944, david.imhoff@newline.com	Lance Still, EVP of national promotions, New Line Cinema, 310-967-6947, lance.still@newline.com	Licensing and promo opps: New Line is looking to mount a licensing program hinged on the key category of interactive toys and games.
Coraline Kids/Family	2008	(A) Kid sensation Dakota Fanning takes the lead and voices title character Coraline. This stop-motion pic is drawn from the best-selling novel Coraline by Neil Catinnan, in which a young grif walks through a secret door one day only to step into an alternate version of her life. On the surface, this parallel universe isn't so different from her real life, but it takes a dangerous turn when her alternative parents try to keep her trapped in the other world forever. Ten Hatcher of Desperate Housewives plays Coraline's mother, and Brit comediennes Jennifer Saunders and Dawn French are also on-board.	Focus Features/Universal Studios	Domestic: Cindy Chang, VP of global business development, Universal Studios Consumer Products Group, 818-777-2067 International. Ray de la Rosa, VP of international licensing, Universal Studios Consumer Products Group, 818-777-5694	Michelle Hagen, VP, Universal Studios National Partnerships, 818-777-8175	Licensing & promo opps: Universal is currently seeking partners across all categories.

"RadarScreen" is a bi-annual chart of upcoming kid and teen movies, detailing their licensing and promotional activities. Questions or materials related to "RadarScreen" should be directed to Lana Castleman at 416-408-2300 ext. 334



Title & Primary	Release Date	Story Line (A: animation 1: live action	Studio & Distributor	Licensing Contact	Promotion Contact	Licensees &
		CGI: computer generated images)				Partners
The Pirates Who Don't Do Anything: A VeggieTales Movie						
Family	5008	(CGI) At a suburban pirate-themed restaurant, Sedgewick, Elliot and George (a.k.a. Mr. Lunt, Larry the Cucumber and Pa Grape) are busy busing tables and dreaming of life on the stage. When they finally get up the courage to audition, the three would-be swashbucklers manage to destroy half the stage set and are sent packing. Back at the restaurant, standing dejectedly outside, a strange-looking metal ball lands at their feet. Turns out it's a helpseder sent from another time and place in search of heroes. The three moping misfits travel back to the 17th century to face real pirates in a real sea-faring adventure, in the process challenging everything they believe about themselves.	Big Idea/Universal Pictures	Bob Starnes, VP of licensing and publishing. Big Idea, 615-224-2205, bob.starnes@bigidea.com	Greg Fritz, SVP of marketing, Big Idea, 615-224-2233, greg.fritz@bigidea.com	Licensees: Blue Box (bathtub toys, pirate ship playset). Manhattan Toy (finger puppets), Pint Sized Productions (plush), Talicor (puzzles), Crossroads Apparel (toddler and youth T-shirts) and Thomas Nelson (books).
The Sisterhood of the Traveling Pants sequel						
Tweens	2008	(L) This follow-up is based on Ann Brashare's fourth book, <i>Forever Blue</i> , which concludes the story of four friends who share a pair of magical pants that fit each girl perfectly, despite their different shapes and sizes.	Warner Bros. Pictures	Domestic: Karen McTier, EVP of domestic licensing and worldwide marketing, 818-954-3008, karen.mctier@warnerbros.com international: Jordan Sollitto, EVP of international licensing and new business initiatives, 818-954-7807, jordan.sollitto@warnerbros.com	Mimi Slavin, SVP of national promotions, Warner Bros, 818-954-6026, mimi.slavin@warnerbros.com	Licensing and promo opps: Warner Bros. is exploring marketing and licensing opportunities across the board.
Where the Wild Things Are						
Family	2008	(CG/I/) The long awaited adaptation of Maurice Sendak's classic book about Max and his night-time adventure has gone into production. Spike Jonze, the director behind surreal hit <i>Being John Malkovich</i> and ground-breaking Beastie Boys videos, is slated to direct, while literary darling David Eggers shares writing credit with screenwriter Michael Goldenberg.	Warner Bros. Pictures	Domestic. Karen McTier, EVP of domestic licensing and worldwide marketing, 818-954-3008, karen.mctier@warnerbros.com international: Jordan Sollitto, EVP of international licensing and new business initiatives, 818-954-7807 jordan.sollitto@warnerbros.com	Mimi Slavin, SvP of national promotions, Warner Bros., 818–954-6026, mirni.slavin@warnerbros.com	Licensing and promo opps: Warner Bros. is exploring markeing and licensing opportunities across the board.
Cloudy With a Chance of Meatballs						
Kids	March 2009	(CGI) Based on the Judi Barrett children's book of the same name, this movie revolves around Flint Lockwood, an eccentric young scientist whose awkward demeanor and half-baked inventions—i.e. ratbirds, spray-on shoes and talking monkeys—have made him the	Sony Pictures	Juli Boylan, SVP, Sony Pictures Consumer Products, 310-244-4155, juli_boylan@spe.sony.com	Mary Goss Robino, SVP of global marketing partnerships, Sony Pictures Consumer Products, 310-244-3999, mary_robino@spe.sony.com	Licensing and promo opps. Sony is looking to lock down the usual toy and apparel deals, and expects the food-centric story will also yield partnerships with edible goods manufacturers.

		laughingstock of his hometown of Chewandswallow. But all that is about to change with his latest kick at the can. Flint develops a miraculous machine designed to make sure nobody ever goes hungry again—a contraption that makes food grow in the atmosphere, producing the likes of spaghetti tornadoes.	trall that evelops wer					
The Frog Princess Family	5009	(A) This animated project centers around 19-year-old Maddy, a princess who lives in New Orleans' French Quarter (voiced by <i>Dreunguirls</i> Anika Noni Rose). Though the story line is still under wraps, it's sure to feature a healthy dose of adventure, magic and traditional Cajun music.		Walt Disney Pictures	Mary Beech, VP and GM of animated franchises, Disney Consumer Products, many beech@disney.com	Cherise McVicar, SVP of national promotions, Buena Vista Pictures Marketing, 818-560-7477, cherise mcvicar@disney.com	Licensing and promo opps: Disney is looking for partners in a wide variety of categories.	pps: Disney wide variety
Also	slai	Iso slated films with no	anno	unced partners	thers.			
The Hero of Color City Kids/Family	Fall 2007	(CGI) This comedy chronicles the adventures of a colorful band of crayons as they strive to protect their magical, multi-hued homeland from an evil tyrant that threatens to rid it of all joy and color.	Exodus Film Group, with North American distributor Magnolia Pictures	Kitt Kittredge: An American Girl Mystery p, ran Kids/Family	July 2, 2008	(L) Introduced as part of the backstory to the wildly successful American Girl doll program, Kitt Kittredge's historical persona is a nine-year-old girl growing up during the Great Depression in 1934. The doll's life is now the basis of a movie starring Magail Breslin	successful HBO Films and persona is a Picturehouse ssion in 1934.	ns and ouse
Wall-E					<i>II</i>)	(<i>Little Miss Sunshine</i>) as the clever and resourceful Kitt.	ılt.	
Family	June 27, 2008	(CGI) This futuristic pic tells the story of the last remaining robot in a fleet that's tasked with cleaning up all the trash that humans have dumped on Earth in order to make the planet inhabitable again. Let behind on Farth doing his drity all alone Wall—Falk in Jove with	Pixar Animation Studios and Walt Disney Pictures	Films	in Deve	Films in Development		
		another robot from a probe that comes down to check how the clear-up mission is going.		Arad Productions	Suc	Robosapien		
		O O		DreamWorks Animation	Unimation	Master Mind, Punk Farm, Mr. Peabody & Sherman	r. Peabody & Sherman	
Nim's Island				Jim Henson Company	mpany	Fraggle Rock (title TBD), The Tattoo, The Boggart	Fraggle Rock (title TBD), The Doubtful Guest, Monster Blood Tattoo, The Boggart	poc
Family	April 25,	(L) Based on the book by Wendy Orr and Kerry Millard, the film	Walden Media,	New Line Cinema	ma	The Hobbit, The Amber Spyglass, The Subtle Knife	glass, The Subtle Knife	
		with her scientist father to a remote island. Nim's Island is a magical place ruled by her own imagination. After her father goes missing at	Twentieth Century Fox and marketed by		Nick Movies/Paramount Pictures	Avatar: The Last Airbender, (Drake Bell and Josh Peck pr	Avatar: The Last Airbender, Captain Abduls Pirate School, 2012, Drake Bell and Josh Peck project (title TBD)	2012,
		sea, the girl starts communicating over the airwaves with the author of her favorite adventure books, and a twist of fate brings them	Fox-Walden	Pixar		Toy Story 3		
		together.		Twentieth Century Fox	tury Fox	Biblionauts		
Amarillo Armadillo				Universal Pictures	Ires	Simon Bloom, The Gravity Keeper	ceper	
Kids/Family	2008	(CGI) Set in Texas during the 1920s, this story follows Montie. a	Exodus Film Group	Walden Media		Tortoise & Hippo		
		hapless British oil prospector; Oliver, a love-struck armadillo; and Uriah, a cynical horned-toad. The trio sets out to find and rescue one of their own—Oliver's true-love Arabella.		Walt Disney Pictures	ctures	American Dog, Rapunzel, Th McFearless, The Missing Lin Bedtime Stories	American Dog, Rapunzel, The Monstrous Memoirs of Mighty McFearless, The Missing Link, Haunted High School Musical, Bolt, Bedtime Stories	hty cal, Bolt,
				Warner Bros.		The Jetsons (L), Harry Potter and Half-Blood Prince	r and Half-Blood Prince	
				The Weinstein Company	Company	Opus: The Last Christmas		

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Celebrating 10 Years as Canada's Cartoon Titan

by Mackenzie Ryan

Just a scant decade ago, Toon Town,
Canada was a territory governed by terrestrial
television. The dominant players included
commercial net Global—number-one with kids at
the time—along with pubcasters TVO and the CBC.



"Ten years ago, kids were used to watching television on conventional networks, but the arrival of specialty changed that," says Carole Bonneau, VP, programming, TELETOON. A forerunner in the specialty channel race that launched in October 1997 after the CRTC granted a raft of new licenses, the fledgling network had little trouble drawing kid eyeballs away from its conventional rivals. In fact, in its first week of broadcast, TELETOON was posting an average per-minute audience of 63,300, with a 1.5% share.

Touting itself as Canada's first and only 24-hour animation network, TELETOON hit the airwaves with a mix of classics such as Scooby-Doo, Duckman and The Jetsons and new productions like Caillou, Pippi Longstocking and Captain Star. "We don't compete [price-wise] for the hot titles. We have to be more creative than that," Bonneau told KidScreen in May 1999.

It was precisely that creative programming strategy that ultimately led to the network's early

"Cookie Jar Entertainment and **TELETOON** have worked together to bring children some of the network's top shows like Johnny Test, Caillou and Gerald McBoing Boing — and with the evolution of both companies, we'll be bringing kids quality animated shows for years to come."

Michael Hirsh, CEO, Cookie Jar Group

T40











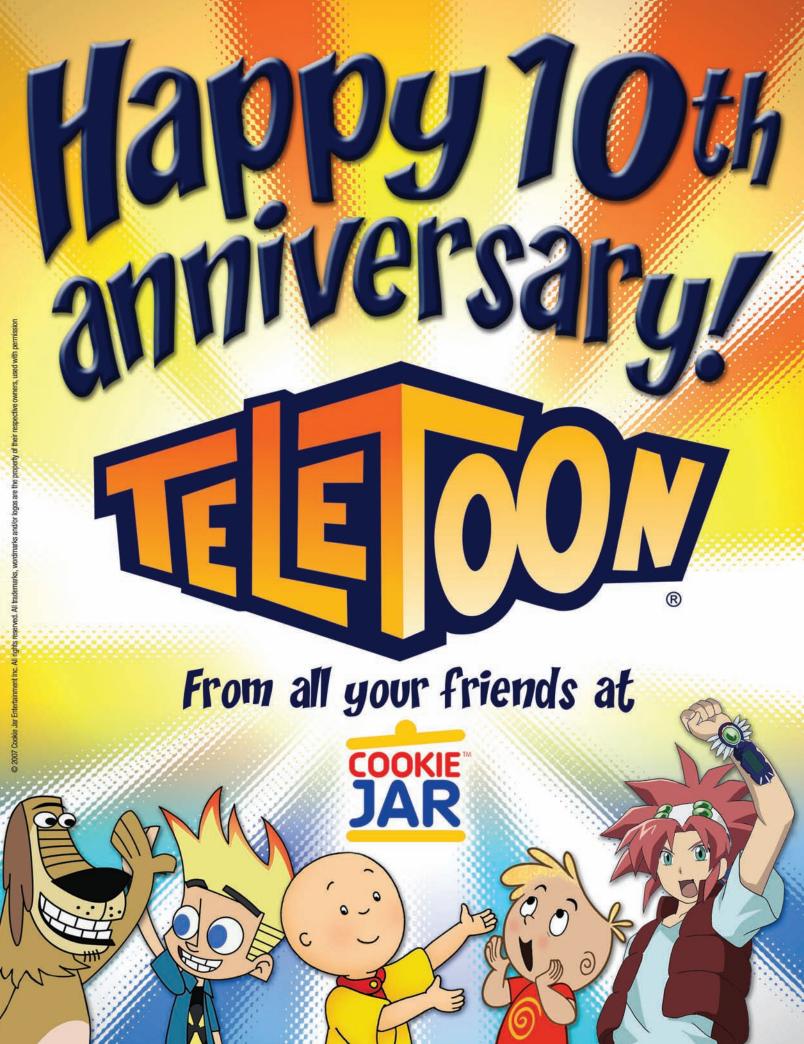














success. After the first year, TELETOON had reached the position of number-one specialty channel in the French market and number-two in the English market by differentiating itself with comedic programming that served as building blocks for the channel's brand identity.

The appeal of the service, beyond its English and French language feeds, was that it provided an international flavour and broad demographic appeal almost from the outset. "While we were primarily a kids network for the first five years, in September 2002, we added our post-9 p.m. teen/adult block, The Detour," says Bonneau. "This allowed us to extend our reach, gave us two distinct demographic groups and was key in bringing TELETOON to where it is today." It may have taken longer to build the teen/adult following TELETOON now prides itself on, but its commitment to moving animation beyond the realm of Saturday morning kids cartoons was evident even at launch. As then president John Riley told the Calgary Herald in October 1997: "wthere are dazzling techniques from around the world. There

wasn't an appropriate platform for this type of animation before. Now it will have a home"

Indeed, from day one, TELETOON provided unprecedented opportunities for the Canadian animation industry, dedicating

"Ten years ago, kids were used to watching television on conventional networks, but the arrival of specialty changed that."

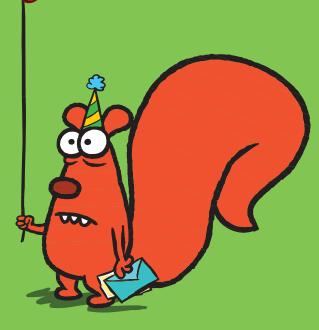
Carol Bonneau, VP, Programming, TELETOON

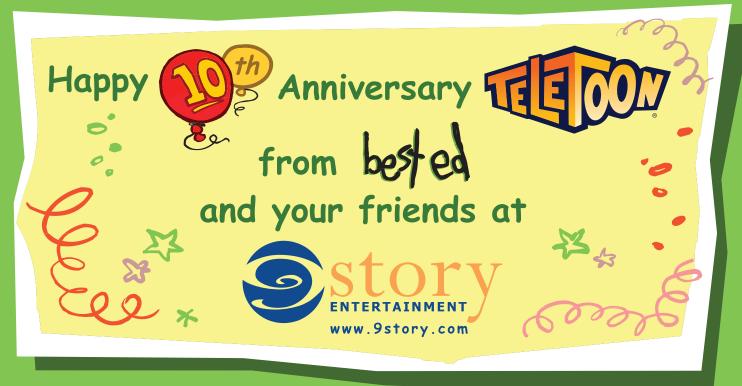
T42



I'd 'kilt' to be so loved for years!









"For 10 years, TELETOON has been an exceptional supporter of the Canadian animation industry and Studio B Productions in particular. They are one of our key partners and have played a tremendous role in the development and launch of some of our most successful properties. I look forward to further developing our relationship over the next 10 years and beyond."

Blair Peters, Partner, Studio B Productions

50% of its broadcast day by year three and 60% by year six to the broadcast of Canadian programs. The new service also pledged to spend \$76 million on Canadian programming over seven years. By summer 2002, nine of the network's top-ten rated series for audiences 2+ were original Canadian productions. "We have exceeded our original production targets, with the majority of our budget being dedicated to original Canadian

productions," Bonneau said in a *Financial Post* interview on June 11, 2002. "By working closely with young, upcoming production companies, TELETOON has been able to provide a platform for

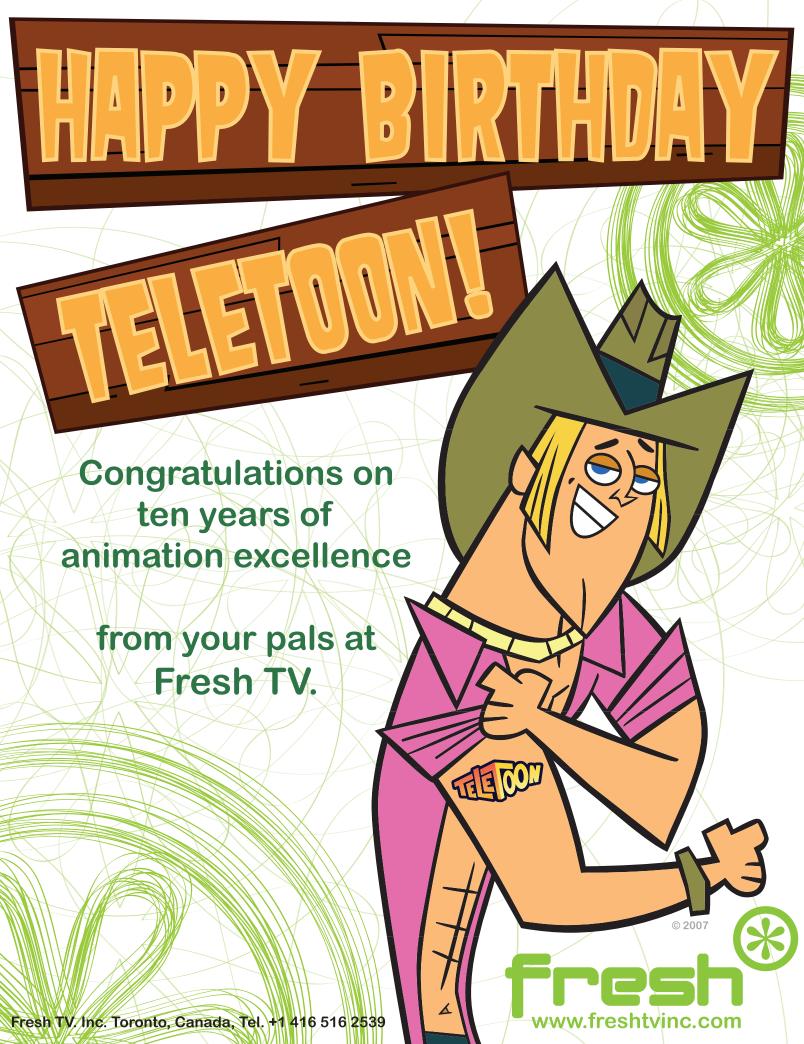




TELETOON gained street cred with its tween/teen audience by taking creative risks on edgier concepts like Nelvana's 6Teen

some incredible animation that may not otherwise have had a green light."

And that's a promise that TELETOON has kept, say Canadian producers. "When I co-founded TELETOON with Family Channel president Len Cochrane, YTV and Cinar, we realized the network's potential and the immediate impact that it could have on Cana-







10 YEARS
sponsored tribute

da's animation industry. By partnering with some of the top children's entertainment producers and broadcasters in the country, Teletoon helped make Canada an animation nation," says Michael Hirsh, CEO of the Cookie Jar Group and TELETOON cofounder. "The growth of major animation producers and broadcasters including Cookie Jar Entertainment, Nelvana, Corus and YTV can be directly linked to TELETOON's success."

The channel's investment in Canadian animation has certainly helped to grow Vancouver-based Studio B Productions, which launched as a service house in 1988, into one of the country's top animation studios.

"I remember meeting the TELETOON team when they made their West Coast swing 10 years ago," says Studio B Partner Blair Peters. "We were all so excited about the prospect of an all-ani-

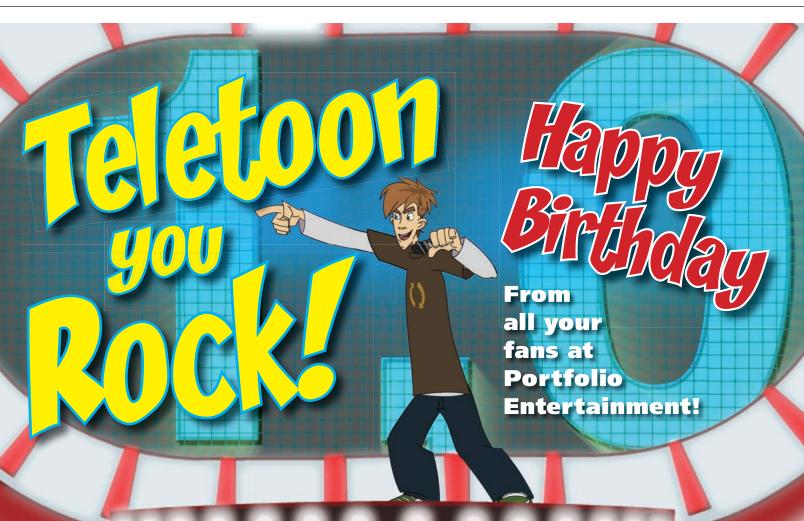
mation station as the scene here was just starting out and we were brimming with new ideas. Studio B had been doing service work for a while, but we had a new development slate of our own ready to go. TELETOON took one our first series, What



The 2002 launch of post - 9p.m. teen/adult block The Detour extended TELETOON's reach and gave the net two distinct demographic groups.

About Mimi?, which went on to be a big show for them and us. They supported us through the development of that series right through production and marketing and have always come through on their commitment to support Canadian animation

T46





Warner Bros. International Television congratulates TELETOON on 10 years of broadcasting excellence.





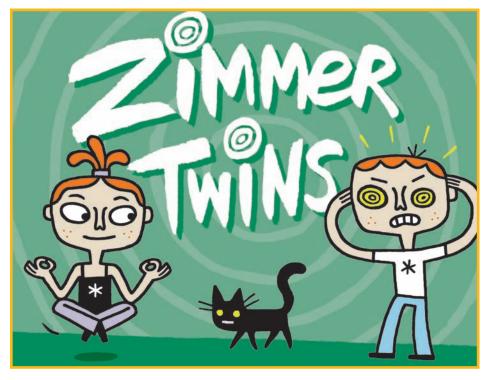


studios. They have since partnered with us on Class of the Titans, Yakitty Yak and now George of the Jungle and Ricky Sproket"

According to DECODE Entertainment president Steven DeNure, TELETOON has not only changed the Canadian cartoon landscape, but has had an impact in the rest of the world. "They have been adventurous and original in their programming choices and have been instrumental in growing the business in Canada from coast to coast," says DeNure. "They have allowed producers to take creative risks – in our case with series like Angela Anaconda, Undergrads, Bromwell High, Planet Sketch and even way back at the beginning with Captain Star."

Much of the channel's continued success can be attributed to its willingness to take risks, to go after untried and original concepts and allow them to find an audience. Over the years, TELETOON's openminded "let's hear it" approach has drawn its share of crazy pitches, many of which

the broadcaster decided to pursue. Witness Fresh Animation's Tom McGillis, who visited TELETOON to present *6Teen* and was veritably upstaged when the creative team behind *Sons of Butcher* showed up in full lycra costumes and playing wailing electric guitars. Of course, *6Teen* was an unusual pitch in itself – an animated sitcom for tweens? Bonneau admits that "nobody would have ever thought of making *6Teen* 10 years ago because there is no toy attached to it," Bonneau points out. "It's a different strategy."



TELETOON has kept ahead of the technology curve by supporting interactive programming like the Zimmer Twins, a concept that was pitched to the network long before user-generated content was a buzz word.

The broadcaster's "never imitate" strategy has solidified its position as a pioneering Canadian broadcaster. Acting on the premise that today's kid viewers want to be a part of the show as much as they want to watch it, TELETOON launched an interactive promo centered around 6Teen earlier this year. The Take 6Teen Casting Call Contest gave 6Teen fans the opportunity to have their animated likeness get a walk-on spot in the show, with their behind-the-scenes experiences committed to video.

Of course, TELETOON has long been ahead of the interactiv-

ity trend curve. As early as 2001, the broadcaster was creating opportunities for kids to develop content through the Animation Station, a touring kiosk that allowed users to choose their own characters, background, storyline and theme. A number assigned to the completed short directed kids to their creation on teletoon.com. Early efforts such as this led to more involved programs such as the online Zimmer Twins initiative. This came to us before user-generated content was a buzz word," says Bonneau. "We decided to support the concept because it was unusual and gave us an opportunity to evolve with our

"DECODE has grown up alongside
TELETOON – we are both 10 this year.
TELETOON has not only changed the
Canadian cartoon landscape, but has had
an impact in the rest of the world. What
will TELETOON do as a teenager?"

Steven DeNure, President, DECODE Entertainment



Broadcast Sales Contacts:

Kevin Gillis, Executive Producer Ira Levy, Executive Producer

Tanya Kelen, Head of Distribution

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target audience." Zimmer Twins provides teletoon.com users with online tools to produce shorts featuring its characters and other elements. Last July, site visitors and the TELETOON animation team selected 20 winning films to be shown as interstitials on-air.

Proof positive of the network's commitment to multiplatform brand development that allows TELETOON to be wherever its audience is, former Nelvana director of Canadian broadcast sales and promotion Michael Goldsmith was brought on earlier this year as director of original content. "What we are hoping to do is build-in the multiplatform elements of each show and redefine what original content means," Goldsmith told KidScreen in April 2007. "We want to grow mobile, VOD, gaming and online. The challenge will be to make the content interactive and accessible."

In keeping with this interactivity promise, the net's most recent efforts include the launch of two new digital services, Video on Demand and Mobile TV. But one of its most significant viewer

communication assets, teletoon.com, has long been

a tool allowing TELETOON viewers to interact with their favourite shows, immerse themselves in the wacky world of TELETOON and provide feedback that is heard, acknowledged and acted on by the channel.

With a mandate of listening to its viewers that permeates all areas of its business, TELETOON has initiated viewerdirected rebranding efforts over the years. The first came in 2000 with the creation of a new TELETOON world consisting of animated backgrounds presented in monochromatic shades of blue, green and orange and incorporation characters from a variety of the network's shows. But by 2005, it was time for another hard look at how the savvy nature of TELE-TOON's programming could be more clearly expressed through all of the network's activities.

TELETOON's agency of record,
JWT Enterprise, led the brand audit,
with research agency Youthography conducting focus groups with viewers and
non-viewers alike. The results showed
that while focus group members associated with TELETOON shows, they
were not as connected to the brand,
deeming it somewhat too juvenile.
Media branding and creative agency
Brand New World entered the mix to

develop the brand architecture and marks, with 4stroke design

and animation studios bringing the new look to life. Unveiled onair and online in February 2007, the new logo nixes the iconic smiley face in favour of a dynamic 3-D T rendered in navy, gold and orange. New station ID spots are infused with percussive beats with the logo transforming into various shapes, including a fan that blows away green noxious fumes.

"We listened to our audience, and we're confident this new brand will resonate with both our daytime kid and late-night teen and adult viewers," says Leslie Krueger, TELETOON's VP, Marketing. So how will TELETOON ensure that its shows and brand identity continue to be relevant with today's evolving animation audience? First, the brand audit process yielded a 2,000-member Online Youth Advisory Panel that will be called upon regularly for input and direction. But TELETOON's commitment to viewer connection goes far beyond on-air and online. Says Bonneau: "If kids check their cell phones, we want to be there. If they're in a park on the weekend, we want to be there with our live events. And if they're multitasking, switching between TV and social networking tools like Facebook, we want to be there as well."

Perhaps fittingly, as TELETOON looks forward on the eve of

TELETOON has come

full-circle with the

a new diginet that

is home to classic

launch

cartoons like Bugs Bunny which were part

of the original lineup at

upcoming launch pf TELETOON RETRO,

its 10th anniversary, it is also taking a retrospective look back with new digital service TELETOON Retro. "We enjoyed a very successful retro block a number of years ago," notes Bonneau. "Having the experience of airing these vintage cartoons informed us of their wide audience appeal, so in the ensuing years, we looking for a business model that would work for us to bring them back with their own channel."

Set for launch October 1 in more than 2 million homes across Canada, TELE-TOON Retro will carry such classics as Fat Albert, The Super Friends, The Flintstones, The Bugs Bunny and Tweety Show along with some favourites you might recognize from TELETOON's original launch schedule, like Tom and Jerry and Scooby-Doo. Bonneau sees TELETOON Retro as a springboard for new growth for the network. "In the research we conducted that led us to develop Retro, we saw audience demand for many niche areas within our core business of animation," she says. "There are certainly a number of opportunities for us to pursue in these specialty areas in the coming years."

Even with the new focus on Retro, one thing that is changing and will continue to change is where TELETOON viewers expect to see its programming. But one thing will remain the same: TELETOON will always look to be the pioneer and will never seek to imitate. "We'll always be looking for the next great TELETOON show, not the next *SpongeBob*," says Goldsmith. •



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JJ Ahearn



Joan Blanski



Cheryl Gotthelf



Veronica Hart



Eric Kar



Daniel Shur

Atlantyca Entertainment (Milan, Italy, 39-022-996-1242): As *Geronimo Stilton* gets set to head into production with Canada's 9 Story Entertainment and France's MoonScoop Productions attached as co-pro partners, the book property's Italian owner is staffing up to support the effort. As CEO, **Claudia Mazzucco** will guide the company's expansion in businesses such as content acquisition, animation development & production, and licensing & merchandising. **Caterina Vacchi**, meanwhile, is charged with running Atlantyca's animation department as senior manager and executive producer. Both Mazzucco and Vacchi hail from publishing company Edizioni Piemme, which used to be owned by Atlantyca chairman **Pietro Marietti**.

CBS Consumer Products (New York, New York, 212-975-8127): **Liz Kalodner** has wasted no time in recruiting to staff up her new division, and the team she's put together hails largely from the house that Bob and Barney built. **Bill Burke**, who worked with Kalodner for many years at Sesame Workshop, leaves his VP of brand management post at HIT to join as VP of marketing. Fellow Workshop alum **Veronica Hart** makes a similar jump, resigning as director of licensing at HIT to take up the same job at CBS, and **Jorge Ferreiro** moves laterally from HIT to CBS as SVP of creative.

Director of licensing **JJ Ahearn** and VP of marketing **Jason Korfine** stand alone as the only non-HIT recruits in this round of hiring; Ahearn defects from a director of retail and new business development role at Nickelodeon & Viacom Consumer Products, while Korfine comes from the 4Kids fold, where he most recently worked as VP of marketing.

Chorion Silver Lining (New York, New York, 212-977-4448): The US arm of Chorion is beefing up for bigger business this year with the appointment of three experienced execs. As global EVP of licensing and merchandising, former MGM Consumer Products worldwide VP of hardlines **Eric Karp** will oversee sales & marketing, product development and approvals. SVP of global brand management **Cheryl Gotthelf** will liaise with the company's creative, production, licensing

and marketing teams to coordinate the launch of *The Mr. Men Show* on Cartoon Network in the US and Five in the UK. And super-serving Chorion's signature evergreen brand Noddy in the US, Japan and Europe should keep **Joan Blanski** busy as SVP of global brand management. Both women have put in time on the publishing side of the business; Gotthelf used to be at Scholastic as VP of brand marketing and TV broadcast relations, while Blanski previously served as SVP of marketing at Golden Books.

Disney Channel Asia-Pacific (Hong Kong, 852-2203-2000): The Eastern offshoot is banking on its latest hire to deliver deeper market insights and inform strategic planning. **Daniel Shum** has come aboard as head of consumer strategy and research, and will conduct studies in the region to get a bead on how Disney's key franchises can forge stronger connections with consumers via marketing and programming initiatives. Prior to joining the Mouse House, Shum did a seven-year stint with Research International, most recently serving as MD for Taiwan and Hong Kong.

Ottawa International Animation Festival (Ottawa, Canada, 613-232-8769): As September's fest draws closer, the organization behind the event has promoted **Azarin Sohrabkhani** from corporate sponsorship manager of OIAF to conference director of the Television Animation Conference, a two-day business forum that takes place during the festival on September 19 and 20. Sohrabkhani will oversee every programming aspect of the conference this year.

Toys 'R' Us (Wayne, New Jersey, 973-617-3500): As she eases into her new EVP and COO position, **Claire Babrowski** will no doubt leverage the expertise she built over 30 years at McDonald's, where she started as a part-time employee and finished as SEVP and chief restaurant operations officer. But Babrowski will also bring the chain-management skills she honed as RadioShack's CEO, president and COO into play since one of her chief responsibilities is oversight of the toy retailer's global franchise operations.



www.harpercollins.co.uk

How to reach some of the key companies in this issue

CommerceHub Albany, New York www.commercehub.com	518-810-0700	Hot Topic Los Angeles, California www.hottopic.com	626-839-4681	Sirius Satellite Radio New York, New York www.sirius.com	212-584-5243
DaimlerChrysler Auburn Hills, Michigan www.daimlerchrysler.com	248-576-5741	JK Benton Design Stud Bloomfield, Michigan www.jkbenton.com	dio 248-644-5875	Segal Licensing Toronto, Canada www.segalcommunications	416-588-8727 .com
DreamWorks Animation Glendale, California www.dreamworks.com	1 818-695-5000	Marvel Studios Los Angeles, California www.marvel.com	310-234-8991	Snow River Media Chard, England	44-1460-261-911
eToys Direct Denver, Colorado www.etoys.com	303-228-9000	MGA Entertainment Van Nuys, California www.mgae.com	818-894-2525	Spin Master Toronto, Canada www.spinmaster.com	416-364-6002
Exodus Film Group Venice, California www.exodusfilmgroup.com	310-392-7778	Nerd Corps Vancouver, Canada www.nerdcorps.com	604-484-0266	THQ Agoura Hills, California www.thq.com	818-871-5000
France 3 Paris, France www.france3.fr	33-1-5622-3030	New Line Cinema New York, New York www.newline.com	212-649-4900	Ty's Toy Box Erlanger, Kentucky www.tystoybox.com	859-282-8697
Frederator Studios New York, New York www.frederator.com	212-779-4133	Nick & Viacom Consum New York, New York www.nick.com	Products 212-846-8000	Twentieth Century For Los Angeles, California www.fox.com	310-369-1000
Gary Caplan Inc. Studio City, California www.garycaplaninc.com	818-980-1191	Paramount Pictures New York, New York www.paramount.com	212-258-6000	United Media New York, New York www.unitedmedialicensing	212-293-8500 .com
The Gotham Group Los Angeles, California www.gotham-group.com	310-285-0001	Parthenon Entertainm Chorleywood, England www.parthenonentertainm	44-1923-286-886	Universal Studios Universal City, California www.universalstudios.com	818-777-1000
GPShopper New York, New York www.gpshopper.com	212-488-2222	Penwizard Surrey, England www.penwizard.co.uk	44-8708-503-797	Walden Media Los Angeles, California www.walden.com	310-887-1000
Guerilla PR Fairfax, California www.guerillapr.com	415-460-6695	Pixar Animation Studi Emeryville, California www.pixar.com	510-752-3000	Walt Disney Pictures Burbank, California www.disney.com	818-560-5843
Harris Interactive Rochester, New York www.harrisinteractive.com	585-214-7412	Playmates Toys Costa Mesa, California www.playmatestoys.com	714-428-2000	Warner Bros. Pictures Burbank, California www.warnerbros.com	818-977-7163
HarperCollins Publisher London, England	'\$ 44-208-741-7070	Rubie's Costume Com Melville, New York	pany 516-326-1500	Wish Films Borehamwood, England	44-208-324-2308

www.rubies.com

www.wishfilms.com



Calendar of Events

NATPE TV Producers Boot Camp	July 25-27	Los Angeles, CA	310-453-4440	www.natpe.org/calendar	TV/Prod/Prog
Seoul Character Fair	July 25-29	Seoul, Korea	822-6000-1415	www.characterfair.org	TV/Prod/Lic/Anim
Comic-Con	July 26-29	San Diego, CA	619-491-2475	www.comic-con.org	Publishing
Little Airplane Academy	July 28-30	New York, NY	212-965-8999	www.littleairplane.com	Production
SIGGRAPH 2007	Aug. 5-9	San Diego, CA	312-321-6830	www.siggraph.org	Inter/Anim/MM
GC—Games Convention	Aug. 23-26	Leipzig, Germany	212-974-8841 (US)	www.gc-germany.de	Inter/Games
Le Rendez-vous	Sep. 3-7	Biarritz, France	33-1-4053-2300	www.tvfrance-intl.com	TV/Prod/Prog
ABC Kids Expo	Sep. 7-10	Las Vegas, NV	210-691-4848	www.abckidsexpo.com	Mktg/Merch
TGIFCon—Toy and Game Industry Conference	Sep. 9-11	Pittsburgh, PA	630-906-1575	www.tgifcon.com	Toys/Games
DICON—International Digital Content Conference	Sep. 10-11	Seoul, Korea	822-2016-4038	www.dicon.or.kr	MM/Inter/Prod
Promo Expo	Sep. 17-19	Chicago, IL	508-743-0105	www.promoexpo.com	Promotions
L.A. Office RoadShow	Sep. 18-20	Hollywood, CA	310-275-2088	www.laoffice.com	Marketing
Television Animation Conference	Sep. 19-20	Ottawa, Canada	613-232-8769	www.ottawa.awn.com	Animation
Cartoon Forum	Sep. 19-22	Catalunya, Spain	322-242-9343 (Belgium)	www.cartoon-media.be	TV/Anim
Ottawa International Animation Festival	Sep. 19-23	Ottawa, Canada	613-232-8769	www.ottawa.awn.com	Animation
Mobile Games Seminar	Sep. 27-28	Los Angeles, CA	415-947-6000	www.mobilegamesseminar.com	Inter/Games
Brand Licensing 2007	Oct. 2-3	London, England	44-208-987-0970	www.brandlicensingexpo.com	Licensing
MIPCOM Jr.	Oct. 6-7	Cannes, France	33-1-4190-4400	www.mipcomjunior.com	TV/Prod/Prog
MIPCOM	Oct. 8-12	Cannes, France	33-1-4190-4400	www.mipcom.com	TV/Prod/Prog
Fall Toy Preview	Oct. 9-12	Dallas, TX	212-675-1141	www.toy-tia.org/ftp	Toys/Games
Frankfurt Book Fair	Oct. 10-14	Frankfurt, Germany	49-69-210-2256	www.frankfurt-book-fair.com	Publishing
Shanghai Toy Expo & Licensing Show	Oct. 17-19	Shanghai, China	8621-6217-7777	www.chinalicensingshow.com	Licensing
Seoul International Toy Fair	Oct. 18-21	Seoul, Korea	822-795-9505	www.sitoy.or.kr	Toys/Games
Licensing Asia	Oct. 31-Nov. 2	Tokyo, Japan	81-3-5282-8105	www.licensing-asia.jp	Licensing
American Film Market	Oct. 31-Nov. 7	Santa Monica, CA	310-446-1000	www.ifta-online.org	Film
LILA	Nov. 5-6	Mexico City, Mexico (US)	212-627-5828	www.licensinginlatinamerica.com	Licensing
Licensing Market	Nov. 6	Munich, Germany	49-611-951-6622	www.licensingforum.de	Licensing
Cartoon Master Feature	Nov. 15-17	Potsdam, Germany	322-242-9353 (Belgium)	www.cartoon-media.be	Animation
Asia Television Forum	Nov. 28-30	Singapore	65-6789-8800	www.asiatvforum.com	TV/Prod/Prog
Consumer Electronics Show	Jan. 7-10	Las Vegas, NV	703-907-7605	www.cesweb.com	Elec/Toys/Games
Hong Kong Toys & Games	Jan. 7-10	Hong Kong, China	852-2240-4435	www.hktoyfair.com	Toys/Games
Retail's Big Show	Jan. 13-16	New York, NY	202-783-7971	www.nrf.com/annual08	Mfg/Dist
NATPE	Jan. 29-31	Las Vegas, NV	310-453-4440	www.natpe.org	TV/Prod/Prog
Nuremberg Toy Fair	Feb. 7-12	Nuremberg, Germany	49-91-1998-1316	www.nurembergtoyfair.com	Toys
KidScreen Summit	Feb. 13-15	New York, NY	416-408-2300 (Canada)	www.kidscreensummit.com	Prod/Prog/Lic
American International Toy Fair	Feb. 17-20	New York, NY	212-675-1141	www.toy-tia.org	Toys/Games
Sportel Asia	Mar. 3-5	Shanghai, China	201-869-4022 (US)	www.sportelasia.org	Sports/Apparel
Braincamp	Mar. 13-14	New York, NY	212-545-9559	www.braincamp.com	Multimedia
Licensing ForumCentral & Eastern Europe	Mar. 13-14	Warsaw, Poland	212-627-5828 (US)	www.licensingforum.com	Licensing
International Halloween Costume & Party Show	Mar. 16-19	Las Vegas, NV	800-323-5462	www.transworldexhibits.com	App/Lic/Merch
Bologna Children's Book Fair	Mar. 31-Apr. 3	Bologna, Italy	39-051-282-111	www.bookfair.bolognafiere.it	Publishing
MIPTV	Apr. 7-11	Cannes, France	33-1-4190-4400	www.miptv.com	TV/Prod/Prog
MILIA	Apr. 7-11	Cannes, France	33-1-4190-4400	www.milia.com	Inter/MM
London Book Fair	Apr. 14-16	London, England	44-208-271-2124	www.londonbookfair.co.uk	Publishing
Book Expo America	May 29-June 1	Los Angeles, CA	203-840-5614	www.bookexpoamerica.com	Publishing

Industry Legend

Advertising–Ad Animation–Anim Apparel–App Distribution–Dist Electronics–Elec Games–Gam Home Entertainment–HE Licensing–Lic Manufacturing–Mfg Marketing–Mktg Merchandising-Merch Multimedia-MM Production-Prod

Promotion-Promo Programming-Prog Publishing-Pub Sports–Sp Toys-T TV-TV



Spider-Man tops comics and film, while Shrek runs a close second on-screen

What is your favorite comic book?

Boys 8-11	(192 kids)
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Spider-Man	29.2%
Garfield	7.3%
Superman	6.8%
Captain Underpants	5.7%
Batman	5.2%

Boys 12-15 (149 kids)

Spider-Man	32.2%
Superman	14.1%
The Simpsons	7.4%
The Hulk	4.7%
Batman	4.0%

Girls 8-11 (155 kids)

Girls 12-15 (105 kids)

Spider-Man 3	33.3%
Superman	9.5%
Archie	7.6%
Calvin and Hobbes	4.8%
SpongeBob SquarePants	4.8%



What is your favorite movie?

Boys 8-11 (269 kids)

2	
Spider-Man series	32.3%
Shrek series	8.9%
Pirates of the Caribbean series	4.5%
Harry Potter series	3.3%
Happy Feet	2.2%

Boys 12-15 (251 kids)

Spider-Man series	19.9%
Blades of Glory	4.0%
Scary Movie series	4.0%
Pirates of the Caribbean series	3.2%
Borat	2.8%

Girls 8-11 (267 kids)

Shrek series Spider-Man series High School Musical	10.9% 9.7% 5.6%
Night at the Museum	3.7%
Pirates of the Caribbean series	3.7%

Girls 12-15 (255 kids)

,	
Spider-Man series	7.8%
Pirates of the Caribbean series	7.5%
Shrek series	6.7%
Stomp the Yard	5.5%
Disturbia	3.5%



Research tidbits found in this feature are extracted from the June/July 2007 issue of KidSay's Trend Tracker, a syndicated study published five times a year that breaks down what's cool and what's not according to 1,000 American kids ages eight to 15. KidSay, an 11-year-old full-service kids market research firm, works with schools and youth organizations in hundreds of U.S. cities to collect and analyze data about trends emerging in the categories of entertainment, famous people/characters, internet, food/beverage, spending, toys and lifestyle. If you'd like more information about Trend Tracker, please contact Bob Reynolds by phone (866-273-8555/913-390-8110) or by e-mail (bob@kidsay.com).



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